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मुद्राराक्षसम्

(A complete text.)

With exhaustive, critical grammatical and explanatory notes, complete translation, & a masterly introduction

BY

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— AND —

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INTRODUCTION.

The present drama, technically called Nataka, consists of seven acts. Rather than portraying life or character, the drama, more or less, tells a semi-historical story by means of actions and dialogues. The drama is not prominently intended to teach any particular moral lesson or truth. The play is entirely a political play; and in a way, social, religious and moral notions and problems are all made subordinate to the political ends to be achieved. Hence if at all the poet intends to teach any lesson, it is for the politicians and not for ordinary persons. The lesson in short, would be that a politician should ever be true to his cause and in order to get success he may ignore social, religious and ethical rules taking care to see that the innocent do in no way suffer.

The play.

The plot. The plot is partly historical and partly the invention of the poet. King Chandragupta and Chanakya are the only historical persons; the rest are the creation of the poet for dramatic purposes. The historical Chandragupta was a powerful king and Chanakya was only his adviser; while in the drama, Chandragupta is depicted as a mere tool in the hands of the clever minister. Making Rakshasa accept the office of the Prime-minister under Chandragupta is the end of the plot and all the incidents and devices in the drama tend to it and to it alone—[vide Act VII. Stanza 9.] The system of spies plays a very important part in the development and the success of the plot. Both the parties have got learned, clever and faithful spies; but the party of Chanakya gets success, because Chanakya has got the knack to detect the spies of the enemy which his opponent has not got and secondly because Chandragupta is quite obedient to Chanakya, while Malayaketu is not

so to Rakshasa. The spy system was as equally developed and effective then as it is now. There are neither many incidents in the drama nor is there found any variety of characters. There are as few characters as possible and sometimes the economy of characters is quite evident to the reader when he meets with आकाशभाषितs or speeches with fictitious persons in the air. The drama being entirely a political drama, all the phases of society cannot be seen in it; but only such of the workings and actions of the higher society, as are required for political schemes, find room in it. This fact very easily explains the scarcity of female characters and children. The plot is somewhat involved and difficult to be understood at the first reading; but it is very skilfully developed and the various incidents are very well arranged. The winning over of Rakshasa is the end which is completely achieved in the seventh act. There are five stages in the development of the plot. The acquisition of the seal ring or Mudra is the Bija or leading circumstance which marks

the beginning or आरंभ (first stage) in the first act. The second stage (यत्न), which consists of making efforts for the attainment of the end, is found in the second Act and the third act. The Bija shows hopes of success in the fifth act after Malayaketu reads the letter and hence the fifth act can be set to mark the third stage or प्रत्याशा. After Malayaketu is taken prisoner and Chandandasa is ordered to be taken to scaffold, Rakshasa sees the necessity of submitting himself to Chanakya and hence the sixth act can be said to mark. the fourth stage called नियताप्ति surety of success. The actual success is seen in the seventh act which marks the last stage (फलागम) of the development. With respect to Rakshasa and his party, the plot can be compared to an arch; the second act marking the highest point in it. With respect to the division of an act into separate scenes, the drama marks an innovation. The third act is, really speaking, divided into three separate scenes though the poet has not given the three scenes distinctly.

The drama is written by the poet Visakhadatta called Visakhadeva also in some copies

The poet.

Very little is known about his life. Only one work—the present drama—has come down to us; other works, if there were any, are all extinct. His father was called पृथु who was entitled to the degree of Maharaja. Some identify this पृथु with पृथ्वीराज चव्हाण but there are no sufficient grounds for doing so. His grandfather was named वटेश्वरदत्त. What we can infer from his work is that our dramatist was a well-read man conversant with many shastras particularly with logic, politics, astronomy, astrology and dramaturgy. As he himself says in the introduction he had a royal descent and he was confident of dramatic genius. His patron's name was Avantivarman as suggested by the reading अवन्तिवर्मा in the last stanza.

Date of the Poet.

Some say that our dramatist belonged to the eleventh century. They have the following grounds to do so:— (1) his father was पृथुराज चव्हाण (2) the word Mlechcha in the last stanza denotes the Muhammedans. (3) it is only

the later poets that have got such ornate and difficult style and (4) Jainism is quite a modern religion. All these arguments are very easily defeated. In the first पृथुराज can not be identified with पृथुराज चव्हाण. Secondly, Mlechcha means simply barbarians and denotes foreigners. Thirdly authors like बाण, दण्डिन् &c. of the sixth and seventh century have got the same style as our poet and lastly Jainism is as old as Buddhism.

The arguments for ascribing the sixth century to our poet are:—(i) Quotations from the drama are found in Dasarupaka and other works of the tenth century. (ii) If the reading अवन्तिवर्मन् is genuine then अवन्तिवर्मन् the supposed patron of our poet belonged to the sixth century as he was the father-in-law of Rajyasri, the sister of Harsha. (iii) Kshapanaka is a Jain mendicant who is said to have formed friendship with Rakshasa. The Jainas were honoured before the 8th century–the time of शंकराचार्य. (iv) Reverence is shown towards Buddhists (बुद्धानामपि चेष्टितं &c.) and this was only possible before the time of शंकराचार्य (v) The

city of Pataliputra was destroyed by 630 A. D. The poet shows a good knowledge of the city and hence most likely the poet must have flourished before that time. [The city of Pataliputra, as it existed at the time of king Chandragupta i. e. in about 322 B. C. was situated in the tongue of land lying between the Ganges and the Sona. It was to the north of the Sona and to the south of Ganges. One poet seems to regard the city to the south of Sona as is shown by the passage (दक्षिणां दिशं प्रस्थितानां &c. pp. 96 line 10) Most probably this is due to the fact that at the time of our poet the Sona might have its course changed and the confluence might have been takeing place some miles north of Pataliputra]. (vi) The mention of the various tribes in the drama fixes the earliest point in the date of the poet. The Hunas were not known to the Indians before the 6th century A. D. as they came to be settled in India in that century only. Our poet mentions the Hunas; hence he can not be placed before the six century A. D.

Delineation of characters.

The important point with regard to the delineation of characters is that all kinds of relations—social, religious, domestic, friendly filial as well as fraternal—are subordinate to political relations.

Chanakya knows nothing but politics and politics alone. He is a clever and ambitious politician. To make the tottering crown firm on the royal head by destroying parties and by winning Rakshasa over to his side is the aim and object of his life. He has got full confidence in his own self as is shown by Stanza 8 to 10 of the first act. Sometimes the crookedness of his policy goes too far and his conduct borders on unscrupulousness and he is only defended if a politician is allowed to do anything for the success of his schemes. Though a crooked and fiery politician, yet he never teases the innocent (cf. दग्ध्वा संभ्रान्तपौराद्विजगणरहितान् &c Act 1st St. 11) He is very shrewd in detecting the plots of his enemy. (vide

Chanakya.

pp. 42 to 47). He admires and appreciates the merits of others, even those of his enemies; thus whenever the occasion presents itself, he praises Rakshasa. As far as his private life is concerned, he is a very simple orthodox gentleman (see pp. 43 line 14 to pp. 44 line 9). Though he appears to have a fiery temper yet at heart he is a good man and he loves his pupils as his sons.

Rakshasa.

Rakshasa is the rival politician of Chanakya. He is a brave soldier and the best general (see Act II stanza 14) His devotion to the lost cause, his loyalty to his old masters and his perseverence are admirable (see Act II stanza 20, 22, Act VI st. 8 &c.). He is a true friend and is prepared to do anything for his friend (see Act V st. 24). On occasions he too admires the success of the plots of his enemies (see Act II st. 19). As a politician Chanakya surpasses him, but as a man Rakshasa is superior and can command the sympathy of the readers from time to time. The only faults in

his character are that (i) he can not detect plots and spies of the enemies very easily, (ii he believes anybody without proper descrimination (iii) and he is somewhat soft natured. He has got a superstitious nature and he is disappointed and becomes a fatalist at the failure of his plots. He is noble and simple by character and a straight-forward politician.

Chandra gupta.

He is a sovereign full of dignity and strength of mind. The admirable trait in his character is that he feels respect for and he is quite obedient to his political preceptor Chanakya. His idea of independence is given accordingly by him in (Act III St. 6). He is a young king of twenty five, yet he is an able ruler and is entirely popular with his subjects. The Historical Chandragupta should be carefully distinguished from the Chandragupta of our play. The historical Chandragupta is the leader of revolt against foreigners while the revolt is neither mentioned nor alluded to in the play. In

history he is given as a famous administrator only advised by Chanakya while here he is described as a king completely under the check of Chanakya. In history he is said to be a strict ruler and addicted to hunting and games and consequently unpopular with the people. He is quite popular in the drama.

Malayaketu.

Malayaketu is a thoughtless and rash prince. He very easily believes in scandals about others without ever considering whether the scandals can be true or without foundation. He is suspicious by nature and has no opinion of his own. On two different occasions he is made to believe two different sides of the same question by his so-called friend Bhaguryana. The only thing admirable in his character is his love for his father.

The different tribes mentioned in the drama.

The *Sakas* settled at Taxila in the Punjab in the first century and afterwards some

of them went to Kathiawar and settled there. The *Yavanas* appear to be the same as Ionians. Later on, that is, after the 8th century the term came to be applied to Mahomedans. In the second century Yavanas and Mlechchas denoted foreigners as the term Vilayati now does. The *Kambojas* are inhabitants of Tibet. The *Parasikas* are tribes belonging to the north-west frontier of India. The *Kiratas* are hunter tribes on the slopes of the Himalayas in Nepal. The *Vahlikas* occupied the territory of Balkh. Balkh was one of the capital cities of Huns in the sixth Century. *Magadha* is the old name for a province which includes the modern Benares and Gaya. *Gandharas* are the inhabitants of modern Peshawar and Rawalpindi. The *Hunas* originally settled near the river Oxus in Central Asia. They made great conquests and in the 6th century their empire extended from Peshwar to the borders of China.

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मुद्राराक्षसम् ।

प्रथमोऽङ्कः ।

धन्या केयं स्थिता ते शिरसि, शशिकला, किंनु नामैतदस्याः,
नामैवास्यास्तदेतत् परिचितमपि ते विस्मृतं कस्य हेतोः ।
नारीं पृच्छामि नेन्दुं, कथयतु विजया न प्रमाणं यदीन्दुः,
देव्या निह्नोतुमिच्छोरिति सुरसरितं शाठ्यमव्याद्विभोर्वः ॥ १ ॥

अपि च ।

पादस्याविर्भवन्तीमवनतिमवने रक्षतः स्वैरपातैः
सङ्कोचेनैव दोष्णां मुहुरभिनयतः सर्वलोकातिगानाम् ।
दृष्टिं लक्ष्येषु नोग्रज्वलनकणमुचं बध्नतो दाहभीते-
रित्याधारानुरोधात्त्रिपुरविजयिनः पातु वो दुःखनृत्तम् ॥ २ ॥

नान्द्यन्ते ।

सूत्रधारः—अलमतिप्रसङ्गेन । आज्ञापितोऽस्मि परिषदा—यथाद्य सामन्तवटेश्वरदत्तपौत्रस्य महाराजपदभाक्पृथुसूनोः कवेर्विशाख-

दत्तस्य कृतिर्मुद्राराक्षसं नाम नाटकं नाटयितव्यमिति । यत् सत्यं, काव्यविशेषवेदिन्यां परिषदि प्रयुञ्जानस्य ममापि चेतसि सुमहान् परितोषः प्रादुर्भवति । कुतः ।

चीयते बालिशस्यापि सत्क्षेत्रपतिता कृषिः ।
न शालेः स्तम्बकरिता वप्तुर्गुणमपेक्षते ॥ ३ ॥

तद्यावदिदानीं गृहं गत्वा गृहिणीमाहूय गृहजनेन सह सङ्गीतकमनुतिष्ठामि । (परिक्रम्यावलोक्य च) इमे नो गृहाः । तद्यावत् प्रविशामि । (नाट्येन प्रविश्यावलोक्य च) अये, तत् किमिदमस्मद्गृहेषु महोत्सव इव दृश्यते; स्वस्वकर्मणि अधिकनरं अभियुक्तः परिजनः । तथाहि--

वहति जलमियं पिनष्टि गन्धान्
इयमियमुद्ग्रथते स्रजो विचित्राः ।
मुसलमिदं इयञ्च पातकाले
मुहुरनुयाति कलेन हुङ्कृतेन ॥ ४ ॥

भवतु । कुटुम्बिनीमाहूय पृच्छामि । (नेपथ्याभिमुखमवलोक्य) गुणवति उपायनिलये [v.l. निलय] स्थितिहेतो, साधिके त्रिवर्गस्य। मद्भवननीतिविद्ये, कार्याचार्ये ! द्रुतमुपेहि ॥ ५ ॥

(प्रविश्य) नटी—आर्य, इयमस्मि । आज्ञानियोगेन मां आर्यः अनुगृह्णातु ।

सूत्र—आर्ये, तिष्ठतु तावदाज्ञानियोगः, कथय किमद्य भवत्या भगवतां ब्राह्मणानामुपनिमन्त्रणेनैतत् कुटुम्बकमनुगृहीतम्, अथ वा अभिमता भवनं अतिथयः प्राप्ताः, यत एष पाकविशेषारम्भः ?

नटी—आर्य, आमन्त्रिता मया भगवन्तो ब्राह्मणाः ।

सूत्र—कथय कस्मिन्निमित्ते ?

नटी—उपरज्यते किल भगवान् चन्द्र इति ।

सूत्र—क एवमाह ?

नटी—एवं खलु नगरवासी जनः मन्त्रयते ।

सूत्र—आर्ये, कृतश्रमोऽस्मि चतुःषष्ट्यङ्गे ज्योतिःशास्त्रे । तत् प्रवर्त्यतां भगवतो ब्राह्मणानुद्दिश्य पाकः, चन्द्रोपरागं प्रति तु, केनापि विप्रलब्धासि । पश्य

क्रूरग्रहः सकेतुश्चन्द्रमसम्पूर्णमण्डलमिदानीम् ।
अभिभवितुमिच्छति बलात्— (इत्यर्धोक्ते)

(नेपथ्ये)

आः ! क एष मयि स्थिते चन्द्रमभिभवितुमिच्छति बलात् ?

सूत्र–रक्षत्येनं तु बुधयोगः ।

नटी–आर्य, कः पुनरेष धरणीगोचरो भूत्वा चन्द्रं ग्रहाभियोगाद्रक्षितुमिच्छति ?

सूत्र- आर्य, ! यत् सत्यं, मयापि नोपलक्षितः । भवतु । भूयोऽभियुक्तः स्वरव्यक्तिमुपलप्स्ये । (क्रूरग्रह इत्यादि पुनस्तदेव पठति)

(नेपथ्ये)

आः ! क एष मयि स्थिते चन्द्रगुप्तमभिभवितुमिच्छति बलात् ?

सूत्र–(आकर्ण्य) आं ज्ञातम् । कौटिल्यः—

नटी–(भयं नाटयति)

सूत्र— कुटिलमतिः स एष येन
क्रोधाग्नौ प्रसभमदाहि नन्दवंशः ।
चन्द्रस्य ग्रहणमिति श्रुतेः सनाभ्रो
मौर्येन्दोर्द्विषदभियोग इत्यवैति ॥ ७ ॥

तदित आवां गच्छावः । (इति निष्क्रान्तौ)

प्रस्तावना ।

(ततः प्रविशति मुक्तां शिखां परामृशन् चाणक्यः)

चाणक्यः—कथय क एष मयि स्थिते चन्द्रगुप्तमभिभवितुमिच्छति बलात् ।

आस्वादितद्विरदशोणितशोणशोभां
सन्ध्यारुणामिव कलां शशलाञ्छनस्य ।
जृम्भाविदारितमुखस्य मुखात् स्फुरन्तीं
को हर्तुमिच्छति हरेः परिभूय दंष्ट्राम् ॥ ८ ॥

अपि च ।

नन्दकुलकालभुजगीं कोपानलबहलनीलधूमलताम् ।
अद्यापि बध्यमानां वध्यः को नेच्छति शिखां मे ॥९ ॥

अपि च ।

उल्लङ्घयन् मम समुज्ज्वलतः प्रतापं
कोपस्य नन्दकुलकाननधूमकेतोः ।
सद्यः परात्मपरिमाणविवेकमूढः
कः शालभेन विधिना लभतां विनाशम् ॥ १० ॥

शार्ङ्गरव ! शार्ङ्गरव ! ॥

(प्रविश्य) शिष्यः—उपाध्याय, आज्ञापय ।

चाणः—वत्स, उपवेष्टुमिच्छामि ।

शिष्यः—उपाध्याय, नन्विय संनिहितवेत्रासनैव द्वारप्रकोष्ठशाला। तदस्यामुपवेष्टुमर्हति उपाध्यायः।

चाणः—वत्स, कार्याभियोग एव अस्मान् आकुलयति न पुनरुपाध्यायसहभूः शिष्यजने दुःशीलता। (नाट्येनोपविश्य आत्मगतम्) कथं ? प्रकाशतां गतोऽयमर्थः पौरेषु—यथा किल नन्दकुलविनाशजनितरोषो राक्षसः पितृवधामर्षितेन सकलनन्दराज्यपरिपणनप्रोत्साहितेन पर्वतकपुत्रेण मलयकेतुना सह सन्धाय, तदुपगृहीतेन च महता म्लेच्छराजबलेन परिवृतो वृषलमभियोक्तुमुद्यत इति। (विचिन्त्य) अथ वा, येन मया सर्वलोकप्रकाशं नन्दवंशवधं प्रतिज्ञाय निस्तीर्णा दुस्तरा प्रतिज्ञासरित् सोऽहमिदानीं प्रकाशीभवन्तमपि एनमर्थं न समर्थः किं प्रशमयितुम् ? [v l. अर्थं समर्थः प्रशमयितुम्] कुतः। यस्य मम

श्यामीकृत्याननेन्दून् रिपुयुवतिदिशां सन्ततैः शोकधूमैः
कामं मन्त्रिद्रुमेभ्यो नयपवनहतं मोहभस्म प्रकीर्य्य।
दग्ध्वा संभ्रान्तपौरद्विजगणरहितान् नन्दवंशप्ररोहान्
दाह्याभावात्—न खेदात्—ज्वलन इव वने शाम्यति क्रोधवह्निः॥ ११॥

अपि च ।

शोचन्तोऽवनतैर्नराधिपभयाद्धिक्शब्दगर्भैर्मुखैः
मामग्रासनतोऽवकृष्टमवशं ये दृष्टवन्तः पुरा ।
ते पश्यन्तु तथैव सम्प्रति जना नन्दं मया सान्वयं
सिंहेनेव गजेन्द्रमद्रिशिखरात् सिंहासनात् पातितम् ॥ १२ ॥

सोहमिदानीमवासितप्रतिज्ञाभारोऽपि वृषलापेक्षया शस्त्रं धारयामि । येन मया

समुत्खाता नन्दा नव हृदयरोगा इव भुवः
कृता मौर्ये लक्ष्मीः सरसि नलिनीव स्थिरपदा ।
द्वयोः सारं तुल्यं द्वितयमभियुक्तेन मनसा
फलं कोपप्रीत्योर्द्विषति च विभक्तं सुहृदि च ॥ १३ ॥

अथवा—अगृहीते राक्षसे, किमुत्खातं नन्दवंशस्य, किं वा स्थैर्यमुत्पादितं चन्द्रगुप्तलक्ष्म्याः ? (विचिन्त्य) अहो, राक्षसस्य नन्दवंशे निरतिशयो भक्तिगुणः ; स खलु, कस्मिंश्चिदपि जीवति नन्दान्वयावयवे, वृषलस्य साचिव्यं ग्राहयितुं न शक्यते । तदभियोगं प्रति, निरुद्योगः शक्यः अवस्थापयितुमस्माभिः । अनयैव बुद्ध्या [v l. निरुद्योगैरस्माभिरवस्थातुमयुक्तमित्यनयैव बुद्ध्या] तपोवनगतोऽपि घातितस्तपस्वी

नन्दवंशीयः सर्वार्थसिद्धिः । यावदसौ मलयकेतुमङ्गीकृत्यास्मदुच्छेदाय विपुलतरं प्रयत्नमुपदर्शयत्येव । (प्रत्यक्षबदाकाशे लक्ष्यं बध्वा) साधु ! अमात्य राक्षस साधु ! साधु ! मन्त्रिबृहस्पते साधु । कुतः ।

ऐश्वर्यादनपेतमीश्वरमयं लोकोऽर्थतः सेवते,
तं गच्छन्त्यनु ये विपत्तिषु पुनस्ते तत्प्रतिष्ठाशया ।
भर्त्तुर्यें प्रलयेऽपि पूर्वसुकृतासङ्गेन निःसङ्गया
भक्त्या कार्यधुरं वहन्ति बहवः [v.l. कृतिनः] ते दुर्लभास्त्वादृशाः ॥ १४ ॥

अत एवास्माकं त्वत्संग्रहे प्रयत्नः कथमसौ वृषलस्य साचिव्यग्रहणेन सानुग्रहः स्यादिति । कुतः

अप्राज्ञेन च कातरेण च गुणः स्याद् भक्तियुक्तेन कः
प्रज्ञाविक्रमशालिनोऽपि हि भवेत् किं भक्तिहीनात् फलम् ।
प्रज्ञाविक्रमभक्तयः समुदिता येषां गुणा भूतये
ते भृत्या नृपतेः, कुलत्रमितरे सम्पत्सु चापत्सु च ॥१५॥

तन्मयाप्यस्मिन्वस्तुनि नशयानेन [v. l. न शयानेन] स्थीयते । यथाशक्ति क्रियते तद्ग्रहणं प्रति यत्नः । कथमिव । अत्र तावद् वृषलपर्वतकयोरन्यतरविनाशेनापि चाणक्यस्यापकृतं

भवतीति विषकन्यया राक्षसेनास्माकमत्यन्तोपकारि मित्रं घातितस्तपस्वी पर्वतेश्वर इति संचारितो जगति जनापवादः। लोकप्रत्ययार्थमस्यैवार्थस्याभिव्यक्तये पिता ते चाणक्येन घातित इति रहसि त्रासयित्वा भागुरायणेनापवाहितः पर्वतकपुत्रो मलयकेतुः। शक्यः खल्वेष राक्षसमतिपरिगृहीतोऽपि व्युत्तिष्ठमानः प्रज्ञया निवारयितुम्। न पुनरस्य निग्रहात् पर्वतकवधोत्पन्नमयशः प्रकाशीभवत् प्रमार्ष्टुमिच्छामि। अन्यच्च, नियुक्ताश्च मया स्वपक्षपरपक्षयोरनुरक्तापरक्तजनजिज्ञासया बहुविधदेशभाषावेषाचारसंचारवेदिनो नानाव्यञ्जनाः प्रणिधयः। अन्विष्यन्ते च कुसुमपुरनिवासिनां नन्दामात्यसुहृदां निपुणतरं प्रचारगतयः। तत्तत्कारणमुत्पाद्य कृतकृत्यतामापादिताश्चन्द्रगुप्तसहोत्थायिनो भद्रभटप्रभृतयः प्रधानपुरुषाः। शत्रुप्रयुक्तानाञ्च तीक्ष्णरसदायिनां प्रतिविधानं प्रत्यग्रमादिनः परीक्षितभक्तयः क्षितिपतिप्रत्यासन्नाः नियोजितास्तत्राप्तपुरुषाः। अस्ति चास्माकं सहाध्यायि मित्रं इन्दुशर्मा नाम ब्राह्मणः। स च औशनस्यां दण्डनीतौ, चतुःषष्ट्यङ्गे ज्योतिःशास्त्रे च, परं प्रावीण्यमुपगतः। स च मया क्षपणकलिङ्गधारी नन्दवधप्रतिज्ञानन्तरमेव कुसुमपुरमुपनीय सर्वनन्दामात्यैः सह सख्यं ग्राहितो,

विशेषतश्च तस्मिन् राक्षसः समुत्पन्नविस्रम्भः । तेनेदानीं महत्प्रयोजनमनुष्ठेयं भविष्यति । तदेवमस्मत्तो न किञ्चित् परिहास्यते । वृषल एव केवलं प्रधानप्रकृतिः अस्मासु आरोपितराज्यतन्त्रभारः सततमुदास्ते । अथवा, यत् स्वयमभियोगदुःखैरसाधारणैरपाकृतं, तदेव राज्यं सुखयति । कुतः

स्वयमाहृत्य भुञ्जाना बलिनोऽपि स्वभावतः ।
गजेन्द्राश्च नरेन्द्राश्च, प्रायः सीदन्ति दुःखिताः ॥ १६ ॥

(ततः प्रविशति यमपट्टेन चरः)

प्रणमत यमस्य चरणौ, किं कार्यं दैवतैरन्यैः ।
एष खल्वन्यभक्तानां हरति जीवितं परिस्फुरन्तम् ॥१७॥

अपि च ।

पुरुषस्य जीवितव्यं विषमादभवति भक्तिगृहीतात् ।
मारयति सर्वलोकं यस्तेन यमेन जीवामः ॥ १८॥

यावदिदं गृहं प्रविश्य यमपटं दर्शयन्गीतानि गायामि ।

(इति परिक्रामति)

शिष्यः— (विलोक्य) भद्र न प्रवेष्टव्यम् ।

चरः—हंहो ब्राह्मण, कस्य इदं गृहम् ?

शिष्यः—अस्माकमुपाध्यायस्य सुगृहीतनाम्न आर्यचाणक्यस्य ।

चरः—(विहस्य) हंहो ब्राह्मण, आत्मसंबन्धिन इव मम धर्मभ्रातुर्गृहं भवति, तद् देहि मे प्रवेशं, यावत्ते उपाध्यायस्य यमपटं प्रसार्य धर्मं उपदिशामि ।

शिष्यः—(सक्रोधम्) धिक् ! मूर्ख ! किं भवानस्मदुपाध्यायादपि धर्मवित्तरः ?

चरः—हंहो ब्राह्मण ! मा कुप्य, नहि सर्वः सर्वं जानाति । तत्किमपि ते उपाध्यायो जानाति; किमपि अस्मादृशा जानन्ति ।

शिष्यः—(सक्रोधम्) मूर्ख ! सर्वज्ञतामुपाध्यायस्य चोरयितुमिच्छसि ?

चरः—हंहो ब्राह्मण ! यदि ते उपाध्यायः सर्वं जानाति, जानातु तावत्कस्य चन्द्रः अनभिप्रेत इति ।

शिष्यः—मूर्ख ! किमनेन ज्ञातेन भवति ?

चरः—हंहो ब्राह्मण ! तव उपाध्याय एव ज्ञास्यति यदनेन ज्ञातेन भवति । त्वं पुनरेतावदेव जानासि कमलानां चन्द्रः अनभिप्रेत इति । ननु पश्य—

कमलानां मनोहराणामपि रूपाद् विसंवदति शीलम् ।
संपूर्णमण्डलेपि यानि चन्द्रे विरुद्धानि ॥ १९ ॥

चाणः—(आकर्ण्यात्मगतम्) अये चन्द्रगुप्तादपरक्तान् पुरुषान् जानामीत्युपक्षिप्तमनेन ।

शिष्यः—मूर्ख ! किमिदमसंबद्धमभिधीयते ।

चरः— हंहो ब्राह्मण, सुसंबद्धमेव एतद्भवेद् यदि—

शिष्यः— यदि किं स्यात् ?

चरः— यदि श्रोतुं जानन्तं जनं लभे ।

चाण—(विलोक्य) भद्र ! सुखं प्रविश, लप्स्यसे श्रोतारं ज्ञातारञ्च । [v. l. श्रोतुं जानन्तम्]

चरः—एष प्रविशामि। (प्रविश्योपसृत्य) जयतु, जयतु आर्यः।

चाण—(विलोक्यात्मगतम्)[v.l.कथं प्रभूतत्वात् कार्याणां, कस्य परिज्ञाने नियुक्तो निपुणक इति न ज्ञायते । आः ज्ञातम्, अये] कथमयं प्रकृतिचित्तपरिज्ञाने नियुक्तो निपुणकः । (प्रकाशम्) भद्र ! स्वागतम् । उपविश्यताम् ।

चरः— यदार्य आज्ञापयति । (भुमावुपविशति ।)

चाण— भद्र ! वर्णयेदानीं स्वनियोगवृत्तान्तम् । अपि वृषलमनुरक्ताः प्रकृतयः ?

चरः—अथ किम् ? आर्येण खलु तेषु तेषु विरागकारणेषु परिहृतेषु सुगृहीतनामधेये देवे चन्द्रगुप्ते दृढमनुरक्ताः प्रकृतयः । किं पुनः इदानीमस्ति अत्र नगरे अमात्यराक्षसेन सह प्रथमं समुत्पन्नस्नेहबहुमानाशयः पुरुषाः, ये देवस्य चन्द्रश्रियः श्रियं न सहन्ते ।

चाण—(सक्रोधम्)ननु वक्तव्यं स्वजीवितं न सहन्त इति। भद्र ! अपि ज्ञायन्ते नामधेयतः ?

चरः—कथं अश्रुतनामधेया आर्यस्य निवेद्यन्ते ?।

चाण—तेन हि श्रोतुमिच्छामि।

चरः—शृणोतु आर्यः। प्रथमं तावदार्यस्य रिपुपक्षे बद्धपक्षपातः क्षपणकः—

चाण—(सहर्षमात्मगतम्) अस्मद्रिपुपक्षे बद्धपक्षपातः क्षपणकः।

चरः। जीवसिद्धिर्नाम। येन सा अमात्य राक्षसेन प्रयुक्ता विषकन्यका देवे पर्वतेश्वरे समावेशिता

चाण—(स्वगतम्) जीवसिद्धिरेष तावदस्मत्प्रणिधिः। (प्रकाशम्) भद्र ! अथापरः कः ?

चरः—आर्य, अपरः खलु अमात्यराक्षसस्य प्रियवयस्यः कायस्थः शकटदासो नाम।

चाण—(विहस्यात्मगतम्) कायस्थ इति लघ्वी मात्रा। तथापि न युक्तं प्राकृतमपि रिपुमवज्ञातुम्। तस्मिन्मया सुहृच्छब्दना सिद्धार्थको निक्षिप्तः। (प्रकाशम्) भद्र ! तृतीयं श्रोतुमिच्छामि।

चरः—(विहस्य) तृतीयोपि अमात्यराक्षसस्य द्वितीयमिव हृदयं पुष्पपुरनिवासी मणिकारश्रेष्ठी चन्दनदासो नाम, यस्य गेहे कलत्रं न्यासीकृत्य अमात्यराक्षसो नगरादपक्रान्तः ।

चाण—(आत्मगतम्) नूनं सुहृत्तमः। न हि अनात्मसदृशेषु राक्षसः कलत्रं न्यासीकरिष्यति ! (प्रकाशम्) भद्र ! चन्दनदासस्य गृहे राक्षसेन कलत्रं न्यासीकृतमिति कथमवगम्यते भवता ?

चरः—आर्य, इयं अङ्गुलिमुद्रा आर्यमवगतार्थं करिष्यति [v. l. आर्यं अवगमयिष्यति] (इति मुद्रामर्पयति)

चाण—(मुद्रामवलोक्य गृहीत्वा, वाचयति नामराक्षस्य । सहर्षं स्वगतम्) ननु राक्षस एवास्मदङ्गुलिप्रणयी संवृत्त इति । (प्रकाशम्) भद्र अङ्गुलिमुद्राधिगमं विस्तरेण श्रोतुमिच्छामि ।

चरः—श्रृणोत्वार्यः । अस्ति तावदहमार्येण पौरजनचरित्रदर्शने नियुक्तः, ततः परगृहप्रवेशे परस्यानाशङ्कनीयेन अनेन यमपटेन आहिण्डमानो, मणिकारश्रेष्ठिचन्दनदासस्य गृहं प्रविष्टोऽस्मि; तत्र यमपटं प्रसार्य प्रवृत्तोऽस्मि गीतानि गातुम् ।

चाण—ततस्ततः ।

चरः—ततश्च एकस्मादपवरकात् पञ्चवर्षदेशीयः प्रियदर्शनी-

यशरीराकृतिः कुमारो, बालजनसुलभकौतुकोत्फुल्लनयनयुगलो निष्क्रमितुमुद्यत्तः। ततो, हा निर्गतो हा निर्गत इति शङ्कापरिग्रहं निवेदयन् [v. l.शङ्कापरिग्रहानिभृतगुरुकः]तस्यैवापवरकस्याभ्यन्तरे स्त्रीजनस्योत्थितो महान् कलकलः। तत ईषद्धारदेशदापित मुख्या एकया स्त्रिया स कुमारको निष्क्रामन्नेव निर्भर्त्स्यावलम्बितः कोमलया बाहुलतया। तस्याश्च कुमारसंरोधसंभ्रमप्रचलिताङ्गुलेःकरात् पुरुषाङ्गुलिपरिणाहप्रमाणघटिता विगलितेयमङ्गुलिमुद्रिका देहलीबन्धे निपतिता;उच्चलिता च तया अनवबुद्धा एव मम चरणपार्श्वं समागत्य प्रणामनिभृता नववधूरिव निश्चला संवृत्ता। मयापि अमात्यराक्षसस्य नामाङ्कितेति आर्यस्य पादमूलं प्रापिता, तस्मादेषोऽस्या मुद्राया आगम इति।

चाण– भद्र! श्रुतं, अपसर। नचिरादस्य परिश्रमस्यानुरूपं फलमधिगमिष्यसि।

चरः–यद् आर्य आज्ञापयति (निष्क्रान्तः)

चाण—शार्ङ्गरव, शार्ङ्गरव!

(प्रविश्य) शिष्यः—उपाध्याय, आज्ञापय।

चाण– वत्स, मसीभाजनं पत्रञ्चोपानय।

शिष्यः– यदाज्ञापयत्युपाध्यायः। (इति निष्क्रम्य पुनः प्रविश्य)

उपाध्याय, इदं मसीभाजनं पत्रञ्च ।

चाण—(गृहीत्वा स्वगतम्) किमत्राभिलिखामि ? अनेन खलु लेखेन राक्षसो जेतव्यः ।

(प्रविश्य) प्रतीहारी—जयतु, जयतु आर्यः ।

चाण—(सहर्षमात्मगतम्) गृहीतोऽयं जयशब्दः । (प्रकाशम्) शोणोत्तरे ! किमागमनप्रयोजनम् ?

प्रती—आर्य कमलमुकुलाकारमञ्जलिं शीर्षे निवेश्य देवश्चन्द्रश्रीरार्यं विज्ञापयति । इच्छाम्यहमार्येणाभ्यनुज्ञातो, देवस्य पर्वतेश्वरस्य पारलौकिकं कर्तुम् , तेन च धारितपूर्वाणि आभरणानि भगवद्भ्यो ब्राह्मणेभ्यः प्रतिपादयामीति ।

चाण—(सहर्षमात्मगतम्) साधु, वृषल साधु, ममैव हृदयेन सह सम्मन्त्रय सन्दिष्टवानसि । (प्रकाशम्) शोणोत्तरे ! उच्यतामस्मद्वचनाद् वृषलः, साधु, वत्स साधु । अभिज्ञः खल्वसि लोकव्यवहाराणां; तदनुष्ठीयतामात्मनोऽभिप्रायः । किन्तु पर्वतेश्वरधृतपूर्वाणि भूषणानि गुणवन्ति गुणवद्भ्य एव ब्राह्मणेभ्यः प्रतिपादनीयानि; तदेषोऽहं स्वयं परीक्षितगुणान् ब्राह्मणान् प्रेषयामि ।

प्रती—यदार्य आज्ञापयति । (इति निष्क्रान्ता)

चाण। शार्ङ्गरव ! शार्ङ्गरव ! उच्यन्तामस्मद्वचनाद्विश्वावसु-प्रभृतयस्त्रयो भ्रातरः, यथा वृषलात् प्रतिगृह्याभरणानि [v. l. प्रतिग्रहं प्रतिगृह्य] भवद्भिरहं द्रष्टव्य इति ।

शिष्यः—यदाज्ञापयत्युपाध्यायः (इति निष्क्रान्तः)

चाण—(स्वगतम्) उत्तरोऽयं लेखार्थः । पूर्वः कतमोऽस्तु । (विचिन्त्य) आः ज्ञातम् । उपलब्धवानस्मि प्रणिधिभ्यो, यथा तस्य म्लेच्छराजबलस्य मध्यात् प्रधानतमाः पञ्च राजानः परया सुहृत्तया राक्षसमनुवर्तन्ते । तद्यथा,

कौलूतश्चित्रवर्मा, मलयनरपतिः सिंहनादो नृसिंहः,
काश्मीरः पुष्कराक्षः, क्षतरिपुमहिमा सैन्धवः सिन्धुषेणः ।
मेघाक्षः पञ्चमोऽस्मिन् पृथुतुरगबलः पारसीकाधिराजो,
नामान्येषां लिखामि ध्रुवमहमधुना चित्रगुप्तः प्रमार्ष्टु ॥२०॥

(विचिन्त्य) अथवा न लिखामि । सर्वमनभिव्यक्तमेव तावदास्ताम् । शार्ङ्गरव, शार्ङ्गरव !

(प्रविश्य) शिष्यः—उपाध्याय, आज्ञापय ।

चाण—वत्स, श्रोत्रियाक्षराणि प्रयत्नेन लिखितान्यपि नियतमस्फुटानि भवन्ति, तदुच्यतामस्मद्वचनात् सिद्धार्थकः । (कर्णे कथयित्वा) एभिरक्षरैः केनापि किमपि कस्यापि

स्वयं वाच्यमिति अदत्तवाद्यनामानं लेखं शकटदासेन लेखयित्वा मामुपतिष्ठस्व; न चाख्येयमस्मै चाणक्यो लेखयतीति ।

शिष्यः—यदाज्ञापयत्युपाध्यायः (इति निष्क्रान्तः)

चाण—(स्वगतम्) हन्त ! जितो मलयकेतुः ।

(प्रविश्य लेखहस्तः) सिद्धार्थकः—जयतु, जयतु, आर्यः । अयं स शकटदासेन लिखितो लेखः । [v.l. दासेन मम वचनेन अविचार्य लिखितो लेखः]

चाण—(गृहीत्वा निरीक्ष्य) अहो दर्शनीयानि अक्षराणि ! (इत्यनुवाच्य) भद्र ! अनया मुद्रया मुद्रयैनम् ।

सिद्धा—यदार्य आज्ञापयति । (तथा कृत्वा) आर्य, अयं मुद्रितो लेखः । आज्ञापयतु आर्यः किमपरं अनुष्ठीयताम् ।

चाण—भद्र, कस्मिंश्चिदात्मजनानुष्ठेये कर्मणि त्वां व्यापारयितुमिच्छामि ।

सिद्धा—(सहर्षम्) आर्य, अनुगृहीतोस्मि । आज्ञापयतु आर्यः किमनेन दासजनेन आर्यस्य अनुष्ठातव्यम् ।

चाण—भद्र, प्रथमं तावद् वध्यस्थानं गत्वा घातकाः सरोषं दक्षिणाक्षिसङ्कोचसंज्ञां [v. l. सरोषदक्षिणाक्षि०] ग्राहयितव्याः

स्ततस्तेषु गृहीतसंज्ञेषु भयापदेशादितस्ततः प्रद्रुतेषु शकटदासो वध्यस्थानादपनीय राक्षसं प्रापयितव्यः,तस्माच्च सुहृत्प्राणरक्षणपरितुष्टात् पारितोषिकं ग्राह्यम् । राक्षस एव कंचित् कालं सेवितव्यः, ततः प्रत्यासन्नेषु परेषु त्वया प्रयोजनमिदमनुष्ठेयम् । (कर्णे एवमेवम्)

सिद्धा—यदार्य आज्ञापयति ।

चाण—शार्ङ्गरव ! शार्ङ्गरव !

(प्रविश्य) शिष्यः—उपाध्याय ! आज्ञापय ।

चाण—उच्यतां मद्वचनात् कालपाशिको दण्डपाशिकश्च यथा वृषलः समाज्ञापयति य एष क्षपणको जीवसिद्धिर्नाम राक्षसप्रयुक्तो विषकन्यया पर्वतेश्वरं घातितवान् स एनमेव दोषं प्रख्याप्य सनिकारं नगरान्निर्वास्यतामिति ।

शिष्यः—यदाज्ञापयत्युपाध्यायः । (इति परिक्रामति)

चाण—वत्स तिष्ठ तिष्ठ । योऽयमपरः कायस्थः शकटदासो नाम राक्षसप्रयुक्तो नित्यमस्मच्छरीरमभिद्रोग्धुमिह प्रयतते स चाप्येनं दोषं प्रख्याप्य शूलमारोप्यतां, गृहजनश्चास्य बन्धनागारे प्रवेश्यतामिति ।

शिष्यः—यदाज्ञापयत्युपाध्यायः (इति निष्क्रान्तः)

चाण—(चिन्तां नाटयित्वा स्वगतम्) अपि नाम दुरात्मा राक्षसो गृह्येत ?

सिद्धा—आर्य गृहीतः ।

चाण—(सहर्षमात्मगतम्) हन्त गृहीतो राक्षसः।(प्रकाशम्) भद्र, कोऽयं गृहीतः ?

सिद्धा—गृहीतो मया आर्यस्य संदेशः; तद् गमिष्याम्यहं कार्यसिद्धये ।

चाण—(साङ्गुलिमुद्रं लेखमर्पयित्वा) भद्र ! सिद्धार्थक ! गम्यताम् , अस्तु ते कार्यसिद्धिः ।

सिद्धा—यदार्य आज्ञापयति । (प्रणम्य निष्क्रान्तः)

(प्रविश्य) शिष्य—उपाध्याय, कालपाशिको दण्डपाशिकश्च उपाध्यायं विज्ञापयतः । इदमनुष्ठीयते देवस्य चन्द्रगुप्तस्य शासनमिति ।

चाण—शोभनम् । वत्स ! माणिकारश्रेष्ठिनं चन्दनदासमिदानीं द्रष्टुमिच्छामि ।

शिष्यः—यदाज्ञापयत्युपाध्यायः (इति निष्क्रम्य चन्दनदासेन सह पुनः प्रविश्य)इत इतः,श्रेष्ठिन् !

चन्दनदासः—(स्वगतम्)

चाणक्ये अकरुणे, सहसा शब्दायितस्यापि जनस्य ।
निर्दोषस्यापि शङ्का, किं पुनर्मम जातदोषस्य ॥ २१ ॥

तस्माद्भणिता मया धनसेनप्रमुखास्त्रयो गृहजनसेवकाः [v. l. वाणिजिकाः] यथा कदापि चाणक्यहतको गेहं मे विचिनोति तस्मादवहिता निर्वहत भर्तुरमात्यराक्षसस्य गृहजनम्, मम तावद्यद्भवति तद्भवतु ।

शिष्यः—भोः श्रेष्ठिन् ! इत इतः ।

चन्द—अयमागतोस्मि । (उभौ परिक्रामतः)

शिष्यः—(उपसृत्य) उपाध्याय ! अयं श्रेष्ठी चन्दनदासः ।

चन्द—जयतु आर्यः ।

चाण—(नाट्येनावलोक्य) भोः श्रेष्ठिन् ! स्वागतमिदमासनमास्यताम् ।

चन्द—(प्रणम्य) किंन जानाति आर्यः—यथा अनुचित उपचारः हृदयस्य [v. l. सहृदयस्य; or परिजनहृदयस्य] परिभवादपि महद् दुःखमुत्पादयति । तस्मादिहैव उचितायां भूमौ उपविशामि ।

चाण–भोः श्रेष्ठिन् ! मा मैवम् संभावितमेवेदमस्मद्विधैः भवतः [v. l. उचितमेवैतदस्मद्विधैः सह भवतः] तदुपविश्यतामासन एव।

चन्द–(स्वगतम्) उपक्षिप्तमनेन दुष्टेन किमपि [v. l. उपलक्षितमनेन किमपि] यदार्य आज्ञापयति। (इति उपविष्टः)

चाण–भोः श्रेष्ठिन् ! चन्दनदास ! अपि प्रचीयन्ते संव्यवहाराणां लाभाः [v. l. संव्यवहाराणां वृद्धिलाभाः]

चन्द–(स्वगतम्) अत्यादरः शङ्कनीयः। (प्रकाशम्) अथ किम् ? आर्यस्य प्रसादेन अखण्डिता मे वाणिज्या।

चाण–भोः श्रेष्ठिन्; अपि (v. l. न खलु) चन्द्रगुप्तदोषा अतिक्रान्तपार्थिवगुणान् अधुना स्मारयन्ति प्रकृतीः ?

चन्द–(कर्णौ पिधाय) शान्तं पापम्। शारदनिशासमुदितेनेव पूर्णिमाचन्द्रेण चन्द्रश्रिया अधिकं नन्दन्ति प्रकृतयः।

[v. l. शान्तं पापम्
उदितेन शारदनिशा विमला इव पूर्णिमामृगाङ्केण।
देवेन चन्द्रश्रिया अधिकं नन्दन्ति प्रकृतयः]

चाण–भोः श्रेष्ठिन्,? यद्येवं,प्रीताभ्यः प्रकृतिभ्यः प्रति प्रियमिच्छन्ति राजानः।

चन्द–आज्ञापयतु आर्यः—किं कियद्वा अर्थजातं अस्माज्जनादिष्यत इति ।

चाण–भोः श्रेष्ठिन् ? चन्द्रगुप्तराज्यामिदं, न नन्दराज्यं, यतो नन्दस्यैवार्थरुचेरर्थसंबन्धः प्रीतिमुत्पादयति; चन्द्रगुप्तस्य तु भवतामपरिक्लेश एव ।

चन्द–(सहर्षम्) आर्य, अनुगृहीतोस्मि ।

चाण–भोः श्रेष्ठिन् ? स चापरिक्लेशः कथमाविर्भवतीति ननु प्रष्टव्याः स्मो भवता ।

चन्द—आज्ञापयतु आर्यः ।

चाण–संक्षेपतो राजनि अविरुद्धाभिर्वृत्तिभिः [v. l. वृत्तिभिः वर्तितव्यम्]

चन्द— आर्य, कः पुनरधन्यः राज्ञा विरुद्ध इति आर्येण अवगम्यते ?

चाण—भवानेव तावत् प्रथमः । [v. l. प्रथमम्]

चन्द—(कर्णौ पिधाय)शान्तं पापम् ! कीदृशस्तृणानामग्निना सह विरोधः ।

चाण—अयमीदृशो विरोधो, यत्त्वमद्यापि राजापथ्यकारिणोऽमात्यराक्षसस्य गृहजनं स्वगृहमाभिनीय रक्षसि ।

चन्द–आर्य, अलीकमेतत्केनापि अनाभिज्ञेन [v.l.अनार्येण] आर्यस्य निवेदितम् ।

चाण–भोः श्रेष्ठिन् ? अलमाशङ्क्या, भीताः पूर्वराजपुरुषाः पौराणामनिच्छतामपि गृहेषु गृहजनं निक्षिप्य देशान्तरं व्रजन्ति, ततस्तत्प्रच्छादनमेव दोषमुत्पादयति ।

चन्द–एवं न इदम् । तस्मिन्समये आसीदस्मद्गृहे अमात्यराक्षसस्य गृहजनः ।

चाण—प्रथममनृतमिदानीमासीदिति परस्परविरोधिनी वचने । [v.l. वचन शृङ्खला]

चन्द—एतावदेवास्ति मे वाक्छलम् ।

चाण—भोः श्रेष्ठिन् ? चन्द्रगुप्ते राजनि न परिग्रहः छलानां, तत् समर्पय राक्षसस्य गृहजनमच्छलं भवतु भवतः ।

चन्द—आर्य; ननु विज्ञापयामि, तस्मिन् समये आसीदस्मद्गृहे अमात्यराक्षसस्य गृहजन इति ।

चाण–अथेदानीं क्व गतः ?

चन्द—न जानामि कुत्र गतः इति ।

चाण–(स्मितं कृत्वा) कथं न ज्ञायते नाम? भो श्रेष्ठिन्? शिरसि भयं [v. l. फणी,] दूरे तत्प्रतीकारः।

चन्द–(स्वगतम्)

उपरि घनाघन रटिते दूरे दयिता किमेतदापतितम्।
हिमवति दिव्यौषधयः शीर्षे सर्पः समाविष्टः॥ २२॥

चाण–अन्यच्च। नन्दमिव विष्णुगुप्त—(इत्यर्धोक्ते लज्जां नाटयित्वा) चन्द्रगुप्तममात्यराक्षसः समुच्छेत्स्यतीति मैवं मंस्थाः। पश्य,

विक्रान्तैर्नयशालिभिः सुसचिवैः श्रीर्वक्रनासादिभिः
नन्दे जीवति या तदा न गमिता स्थैर्यं चलन्ती मुहुः।
सामैकत्वमुपागतां द्युतिमिव प्रह्लादयन्तीं जगत्
कश्चन्द्रादिव चन्द्रगुप्तनृपतेः कर्तुं व्यवस्येत् पृथक्॥ २३॥

अपिच,(आस्वादितेत्यादि प्रागुक्तं पठति)

चन्द—(स्वगतम्) फलेन संवादितमस्य विकत्थितम्। [v. l. संवादितं शोभते ते विकत्थितम्]

(नेपथ्ये उत्सारणा क्रियते)

चाण–शार्ङ्गरव! ज्ञायतां किमेतत्।

शिष्यः—यदाज्ञापयत्युपाध्यायः(इति निष्क्रम्य, पुनः प्रविश्य) उपाध्याय ! एष राज्ञश्चन्द्रगुप्तस्याज्ञया राजापथ्यकारी क्षपणको जीवसिद्धिः सनिकारं नगरान्निर्वास्यते ।

चाण—क्षपणक ! अहह ? अथवा, अनुभवतु राजापथ्यकारित्वस्य फलम् । भोः श्रेष्ठिन् ! चन्दनदास ! एवमयं, राजापथ्यकारिषु तीक्ष्णदण्डो राजा, तत् क्रियतां पथ्यं सुहृद्वचः, समर्प्यतां राक्षसगृहजनः, चिरमनुभूयन्तां विचित्रा राजप्रसादाः । (v l. अनुभूयतां चिरं विचित्रफलो राजप्रसादः)

चन्द—नास्ति मे गेहे अमात्यराक्षसगृहजनः ।

(ततो नेपथ्ये कलकलः पुनरुत्सारणा क्रियते)

चाण—शार्ङ्गरव, ज्ञायतां पुनः किमेतत् ।

शिष्यः—यदाज्ञापयत्युपाध्यायः (इति निष्क्रम्य, पुनः प्रविश्य) उपाध्याय ! असौ राजाज्ञया राजापथ्यकारी कायस्थः शकटदासः शूलमारोपयितुं नीयते ।

चाण—स्वकर्मफलभाग् भवतु । भोः श्रेष्ठिन् ! एवमयं राजापथ्यकारिषु तीक्ष्णदण्डो राजा, न मर्षयिष्यति राक्षसकलत्रप्रच्छादनं भवतः, तद्रक्ष परकलत्रेणात्मनः कलत्रं जीवितंच ।

चन्द–आर्य ! किं मे भयं दर्शयसि ? सन्तमपि गेहे अमात्यराक्षसस्य गृहजनं न समर्पयामि, किं पुनरसन्तम् ।

चाण–चन्दनदास ! एष ते निश्चयः ?

चन्द–बाढं, एष मे स्थिरो [v.l. धीरो] निश्चयः ।

चाण–(स्वगतम्) साधु ! चन्दनदास ! साधु !

सुलभेष्वर्थलाभेषु परसंवेदने[v.l. परस्यो द्वेजने] जनः ।
क इदं दुष्करं कुर्य्यादिदानीं शिबिना विना ॥ २४ ॥

(प्रकाशम्) चन्दनदास ! एष ते निश्चयः ?

चन्द–बाढं एष मे स्थिरो निश्चयः ।

चाण–(सक्रोधम्) दुरात्मन् दुष्टवणिक् । अनुभूयतां तर्हि राजकोपः ।

चन्द–(बाहू प्रसार्य) सज्जोऽस्मि; अनुतिष्ठतु आर्यः आत्मनोऽधिकारस्य अनुरूपम् ।

चाण–(सक्रोधम्) शार्ङ्गरव ! उच्यतामस्मद्वचनात् कालपाशिको दण्डपाशिकश्च, शीघ्रमयं दुष्टवणिग् निगृह्यताम् , अथवा तिष्ठतु, उच्यतां दुर्गपालो विजयपालश्च, गृहीतगृहसारमेनं सपुत्रकलत्रं संयम्य रक्ष तावद् यावन्मया वृषलाय कथ्यते । स एवास्य सर्वस्वप्राणहरणं दण्डमाज्ञापयिष्यति ।

शिष्यः- यदाज्ञापयत्युपाध्याय इति । श्रेष्ठिन् ! इत इतः ।

चन्द-(उत्थाय) आर्य अयमागच्छामि । (स्वगतम्) दिष्टया मित्रकार्येण मे विनाशो न पुनः पुरुषदोषेण ।

(परिक्रम्य शिष्येण सह निष्क्रान्तः)

चाण—(सहर्षम्) हन्त, लब्ध इदानीं राक्षसः । कुतः

त्यजत्यप्रियवत् प्राणान् यथा तस्यायमापदि ।
तथैवास्यापदि प्राणा नूनं तस्यापि न प्रियाः ॥ २५ ॥

(नेपथ्ये कलकलः)

चाण—शार्ङ्गरव !

(प्रविश्य) शिष्यः—उपाध्याय, आज्ञापयतु ।

चाण—ज्ञायतां किमेतत् ।

(निष्क्रम्य विभाव्य पुनः प्रविश्य सम्भ्रान्तः) शिष्यः—उपाध्याय, एष खलु शटकदासं वध्यमानं वध्यभूमेरादाय समपक्रान्तः सिद्धार्थकः ।

चाण—(स्वगतम्) साधु सिद्धार्थक, साधु । कृतः कार्यारम्भः । (प्रकाशम्) प्रसह्य किमपक्रान्तः ! (सक्रोधम्)वत्स ! उच्यतां भागुरायणो यथा त्वरितमेनं संभावयेति ।

शिष्यः—(पुनः तथा कृत्वा प्रविश्य सविषादम्)उपाध्याय, हा ! धिक् ! कष्टमपक्रान्तो भागुरायणः ।

चाण—(स्वगतम्)व्रजतु कार्यसिद्धये । (प्रकाशं सक्रोधमिव) वत्स कृतं विषादेन, उच्यन्तामस्मद्वचनाद्भद्रभटपुरुषदत्तहिङ्गुरातबलगुप्तराजसेनरोहिताक्षविजयवर्मणः, शीघ्रमुपसृत्य गृह्यतां दुरात्मा भागुरायणः [v.l. शकटदास] इति ।

शिष्य—यदाज्ञापयत्युपाध्यायः । (इति निष्क्रम्य पुनःप्रविश्य सविषादम्) उपाध्याय ! हा धिक् कष्टं ! सर्वमेव तन्त्रमाकुलीभूतम् ! तेऽपि खलु भद्रभटप्रभृतयः प्रथमतरमप्रभातायामेव जरन्यामपक्रान्ताः ।

चाण-(स्वगतम्) सर्वेषामेव शिवाः पन्थानः सन्तु । (प्रकाशम्)। वत्स ! अलं विषादेन । पश्य

ये याताः किमपि प्रधार्य हृदये, पूर्वं गता एव ते;
ये तिष्ठन्ति भवन्तु तेऽपि गमने कामं प्रकामोद्यमाः ।
एका केवलमर्थसाधनविधौ सेनाशतेभ्योऽधिका
नन्दोन्मूलनदृष्टवीर्यमहिमा बुद्धिस्तु मा गान्मम ॥ २६ ॥

(उत्थाय प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा) एष खलु दुरात्मनो भद्र-

भटप्रभृतीनाहरामि । (आत्मगतम्) दुरात्मन् राक्षस । केदानीं यास्यसि ॥ एषोऽहमचिराद्भवन्तं

स्वच्छन्दमेकचरमुज्ज्वलदानशक्ति,
उत्सोकिना मदबलेन [v l. बलमदेन] विगाहमानम् ।
बुद्ध्या निगृह्य वृषलस्य कृते क्रियाया-
मारण्यकं गजमिव प्रगुणीकरोमि ॥ २७ ॥

(इति निष्क्रान्ताः सर्वे)

इति मुद्राराक्षसे प्रथमोऽङ्कः ।

द्वितीयोऽङ्कः ।

(तत प्रविशत्याहितुण्डिकः)

आहि—जानन्ति तन्त्रयुक्तिं यथास्थितं मण्डलमभिलिखन्ति ।
ये मन्त्ररक्षणपरास्ते सर्पनराधिपौ उपचरन्ति ॥ १ ॥

(आकाशे) आर्य, किं भणसि ? कस्त्वमिति ? आर्य ! अहं खलु आहितुण्डिको जीर्णविषो नाम । किं भणसि—अहमपि अहिना खेलितुमिच्छामीति ? अथ कतरां पुनरार्यो

वृत्तिं उपजीवति ? किं भणसि राजकुलसेवक इति ? ननु खेलति एव आर्योऽहिना । किं भणसि कथमिति ? अमन्त्रौषधिकुशलो व्यालग्राही, मत्तगजवरारोही, लब्धाधिकारो जितकाशी राजसेवकः, इत्येते त्रयोऽवश्यं विनाशमनुभवन्ति ।

[v. l. व्यालग्रही अमन्त्रौषधिकुशलः मत्तगजवरारोहः । राजकुलसेवक इति अवश्यं त्रयोपि विनाशमनुभवन्ति ।

कथम् ? दृष्टमात्रोऽतिक्रान्त एषः ? (पुनरप्याकाशे) आर्य ! त्वं पुनः किं भणसि किमेतेषु पेटकसमुद्गकेष्विति ? आर्य जीविकासंपादकाः सर्पाः । किं भणसि ? प्रेक्षितुमिच्छामीति ? प्रसीदतु प्रसीदत्वार्यः । अस्थानं खलु एतत्, तस्मात् यदि ते कौतूहलं, तदेहि एतस्मिन्नावासे दर्शयामि । किं भणसि इदं खलु भर्तुरमात्यराक्षसस्य गृहं, नास्त्यत्रास्मदृशानां प्रवेश इति । तेन हि गच्छत्वार्यः । जीविकायाः प्रसादेन अस्तीह मम प्रवेश इति । कथमेषोऽपि अतिक्रान्तः । (दिशोऽवलोक्य संस्कृतमाश्रित्य स्वगतम्) अहो ! आश्चर्यम्, चाणक्यमतिपरिगृहीतं चन्द्रगुप्तमवलोक्य, विफलमिव राक्षसमयत्नमवगच्छामि । राक्षसमतिपरिगृहीतञ्च मलयकेतुमवलोक्य, चलितमिवाधिराज्याच्चन्द्रगुप्तमवगच्छामि । कुतः ।

कौटिल्यधीरज्जुनिबद्धमूर्तिं
मन्ये स्थिरां मौर्य नृपस्य [v l. कुलस्य] लक्ष्मीम् ।
उपायहस्तैरपि राक्षसेन
व्याकृष्य (० निकृष्य, ० विकृष्य) माणामिव लक्षयामि ॥२॥

तदेवमनयोः सुनयशालिनोः सुसचिवयोर्विरोधे संशयितेव राज्यलक्ष्मी (० नन्दकुललक्ष्मी) लक्ष्यते । कुतः

विरुद्धयोर्भृशमिह मन्त्रिमुख्ययो-
र्महावने वनगजयोरिवान्तरे ।
अनिश्चयाद्गजवशयेव भीतया
गतागतैर्ध्रुव [v l. भृश]मिह खिद्यते श्रिया ॥ ३॥

तद्यावदहममात्यराक्षसं पश्यामि ।

(ततः प्रविशत्यासनस्थः स्वभवनगतः पुरुषेणानुगम्यमानः सचिन्तो राक्षसः)

राक्ष–(ऊर्ध्वमवलोक्य सबाष्पम्) कष्टं भोः, कष्टम् !
वृष्णीनामिव नीतिविक्रमगुणव्यापारशान्तद्विषां
नन्दानां विपुले कुलेऽकरुणया नीते नियत्या क्षयम् ।
चिन्तावेशसमाकुलेन मनसा रात्रिंदिवं जाग्रतः
सैवेयं मम चित्रकर्मरचना भित्तिं विना वर्त्तते ॥ ४ ॥

अथवा,

नेदं विस्मृतभक्तिना न विषयव्यासङ्गमूढात्मना
प्राणप्रच्युतिभीरुणा न च मया, नात्मप्रतिष्ठार्थिना ।
अत्यर्थं परदास्यमेत्य निपुणं नीतौ मनो दीयते
देवः स्वर्गगतोऽपि शात्रवबधेनाराधितः स्यादिति ॥ ५ ॥

(आकाशमवलोकयन् सास्रम्) भगवति कमलालये, भृशमगुणज्ञासि । कुतः—

आनन्दहेतुमपि देवमपास्य नन्दं
सक्तासि (v l. रक्तासि) किं, कथय, वैरिणि मौर्यपुत्रे ।
दानाम्बुराजिरिव गन्धगजस्य नाशे
तत्रैव किं न चपले प्रलयं गतासि ॥ ६ ॥

अपि च, अनभिजाते,

पृथिव्यां किं दग्धाः प्रथितकुलजा भूमिपतयः,
पतिं पापे, मौर्यं यदसि कुलहीनं वृतवती [v.l. कृतवती]
प्रकृत्या वा काशप्रभवकुसुमप्रान्तचपला
पुरन्ध्रीणां प्रज्ञा पुरुषगुणविज्ञानविमुखी ॥ ७ ॥

अपि च, अविनीते, तदहमाश्रयोन्मूलनेनैव त्वामकामां करोमि । (विचिन्त्य) मया तावत् सुहृत्तमस्य चन्दनदासस्य गृहे गृहजनं निक्षिप्य नगरान्निर्गच्छता न्याय्यमनुष्ठितम्। किं कारणमिति ? कुसुमपुराभियोगं प्रति अनुदासीनो राक्षस इति तत्रस्थानमस्माभिः सहैककार्याणां देवपादोपजीविनां नोद्यमः शिथिलीभविष्यतीति । चन्द्रगुप्तशरीरमभिद्रोग्धुमस्मत्प्रयुक्तानां तीक्ष्णरसदायिनामुपसंग्रहार्थं, परकृत्योपजापार्थं च (० प्रकृत्युपजापार्थं च) महता कोषसंचयेन स्थापितः शकटदासः । प्रतिक्षणमरातिवृत्तान्तोपलब्धये तत्संहतिभेदाय च व्यापारिताः सुहृदो जीवसिद्धिप्रभृतयः । तत् किमत्र बहुना ।

इष्टात्मजः सपदि सान्वय एव देवः
शार्दूलपोतमिव यं परिपुष्य [v. l पोष्य] नष्टः ।
तस्यैव बुद्धिविशिखेन भिनद्मि मर्म ।
वर्मीभवेद्यदि न दैवमदृश्यमानम् ॥ ८ ॥

(ततः प्रविशति क्षपणकः)

क्षपणक—कामं नन्दमिव प्रमथ्य जरया चाणक्यनीत्या यथा
धर्मो मौर्य इव क्रमेण नगरे नीतः प्रतिष्ठां मयि ।

तं संप्रत्युपचीयमानमपि मे लब्धान्तरः सेवया
लोभो राक्षसवज्जयाय यतते, जेतुं न शक्नोति च ॥ ९ ॥

(परिक्रम्योपसृत्य च) इदममात्यराक्षसस्य गृहम् । प्रविशामि । (प्रविश्यावलोक्य च) अयममात्यराक्षसः ।(परिक्रम्योपसृत्य च) अमात्य ! स्वस्ति भवते ।

राक्ष–आर्य, जाजले, अभिवादये । प्रियंवदक ! आसनमत्रभवत उपनय ।

प्रिय–इदं आसनम् । उपविशत्वार्यः ।

कञ्चु–(नाट्येनोपविश्य) अमात्य ! कुमारो मलयकेतुरमात्यं विज्ञापयति । चिरात् प्रभृत्यार्यः परित्यक्तोचितशरीरसंस्कार इति पीड्यते मे हृदयम् । यद्यपि स्वामिगुणाः सहसा न शक्यन्ते विस्मर्तुं तथापि मद्विज्ञापनां मानयितुमर्हत्यार्यः । (इत्याभरणानि दर्शयित्वा) अमात्य ! इमान्याभरणानि कुमारेण स्वशरीरादवतार्य प्रेषितानि धारयितुमर्हत्यार्यः ।

राक्ष–आर्य जाजले, विज्ञाप्यतां मद्वचनात् कुमारः, विस्मृता भवद्गुणपक्षपातिना मया स्वामिगुणाः । किन्तु

न तावन्निर्वीर्यैः परपरिभवाक्रान्तिकृपणै-

वहाम्यङ्गैरेभिः प्रतनुमपि संस्काररचनाम् ।
न यावन्निःशेषक्षपितरिपुचक्रस्य निहितं
सुगाङ्गे हेमाङ्गं नृवर ! तव सिंहासनमिदम् ॥१०॥

कञ्चु–अमात्ये त्वयि नेतरि सुलभमेतत् कुमारस्य, तत् प्रतिमान्यतां कुमारस्य प्रथमः प्रणयः ।

राक्ष–आर्य, कुमार इवानतिक्रमणीयवचनो भवानपि तदनुष्ठीयते कुमारस्याज्ञा ।

कञ्चु–(नाट्येन भूषणानि परिधाप्य) स्वस्ति भवते, साधयाम्यहम् ।

राक्ष–आर्य ! अभिवादये ।

कञ्चु–प्रियंवदक ! ज्ञायतां कोऽयमस्मद्दर्शनार्थी द्वारि तिष्ठति ।

प्रियं–यदार्य आज्ञापयति । (इति निष्क्रम्य आहितुण्डिकं दृष्ट्वा) ननु आर्य कस्त्वम् ?

आहि–भद्र, अहं खलु आहितुण्डिको जीर्णविषो नाम । इच्छामि अमात्यराक्षसस्य पुरतः सर्पैः खेलितुम् ।

प्रियं–तिष्ठ, यावदमात्याय निवेदयामि (राक्षसमुपसृत्य) आर्य,एष खलु सर्पजीवी इच्छति सर्पैरमात्यस्य पुरतः खेलितुम्।

राक्ष–(वामाक्षिस्पन्दनं सूचयित्वा आत्मगतम्) कथं प्रथममेव सर्पदर्शनम् ! (प्रकाशम्) प्रियंवदक ! न नः कुतूहलमस्ति सर्पदर्शने, तत् परितोष्य विसर्जयैनम् ।

प्रियं–यदार्य आज्ञापयति । (निष्क्रम्य आहितुण्डिकमुपसृत्य) भद्र, एष खलु ते अमात्यः दर्शनकार्येण [v.l. अदर्शनेन]

आहि–प्रसादं करोति, न पुनः सर्प दर्शनेन[v.l. पुनर्दर्शनेन]

आहि–भद्र ! विज्ञापय मम वचनेनामात्यं, न केवलमहं सर्पोपजीवी, प्राकृतकविः खल्वहम्। तस्माद्यदि मे दर्शनेनामात्यः प्रसादं न करोति, तदा एतदपि पत्रकं वाचयितुं प्रसीदत्विति । (पत्रमर्पयति)

प्रियं–(पत्रं गृहीत्वा राक्षसमुपसृत्य) अमात्य ! एष खल्वाहितुण्डिको विज्ञापयति; न केवलमहं सर्पोपजीवी, प्राकृतकविः खलु अहं, तस्माद्यदि मे अमात्यो दर्शनेन प्रसादं न करोति, तदा एतदपि तावत् पत्रकं वाचयितुं प्रसीदत्विति ।

राक्ष–(पत्रं गृहीत्वा वाचयति)

पीत्वा निरवशेषं कुसुमरसमात्मनः कुशलतया ।
यदुद्गिरति भ्रमरः तत् अन्येषां [v.l. अज्ञानां]
करोति कार्यम् ॥ ११ ॥

राक्ष–(आत्मगतम्) अये ! कुसुमपुरवृत्तान्तज्ञोऽहं भवत्प्रणिधिश्चेति गाथार्थः । आः कार्यव्यग्रत्वान्मनसः, प्रभूतत्वाच्च प्रणिधीनां विस्मृतम् । इदानीं स्मृतिरुपलब्धा । व्यक्तमाहितुण्डिकच्छद्मना कुसुमपुरादागतेन विराधगुप्तेनानेन भवितव्यम् । (प्रकाशम्) प्रियंवदक ! प्रवेशयैनं, सुकविरेषः, श्रोतव्यमस्मात् सुभाषितम् ।

प्रिय–तथा (इति आहितुण्डिकमुपसृत्य) उपसर्पतु आर्यः ।

आहि–(नाट्येनोपसृत्यावलोक्य च स्वगतम्) अये ! अयममात्यराक्षसस्तिष्ठति (संस्कृतमाश्रित्य) स एषः,

वामां बाहुलतां निवेश्य शिथिलं कण्ठे विवृत्तानना
स्कन्धे दक्षिणया बलान्निहितयाप्यङ्के पतन्त्या मुहुः ।
गाढालिङ्गनसङ्गपीडितमुखं यस्योद्यमाशङ्किनी
मौर्यस्योरसि नाधुनापि कुरुते वामेतरं श्रीः स्तनम् ॥१२॥

(प्रकाशम्) जयतु, जयतु अमात्यः ।

राक्ष–(विलोक्य) अये विराध (इत्यर्द्धोक्ते) विरुढश्मश्रुः। प्रियंवदक! भुजङ्गैरिदानीं विनोदयामः। तद्विश्रम्यतां परिजनेन। त्वमपि स्वमधिकारमशून्यं कुरु।

प्रिय–तथा (सपरिवारो निष्क्रान्तः)

राक्ष–सखे! विराधगुप्त! इदमासनमास्यताम्।

विरा–यदाज्ञापयत्यमात्यः (इति नाट्येनोपविष्टः)

राक्ष–(सखेदं निर्वर्ण्य) अहो! देवपादपद्मोपजीविनो जनस्येयमवस्था! (इति रोदिति)

विरा–अमात्य! अलं शोकेन, नातिचिरादमात्योऽस्मान् नूनं पुरातनीमवस्थामारोपयिष्यति।

राक्ष–सखे! विराधगुप्त! वर्णयेदानीं कुसुमपुरवृत्तान्तम्।

विरा–अमात्य! विस्तीर्णः कुसुमपुरवृत्तान्तस्तदाज्ञापय कुतः प्रभृति कथयामि।

राक्ष–सखे! चन्द्रगुप्तस्य तावन्नगरप्रवेशात् प्रभृति, मत्प्रणिधिभिः [v.l. मत्प्रयुक्तैः] तीक्ष्णरसदायिभिः किमनुष्ठितमित्यादितः श्रोतुमिच्छामि।

विरा–एष कथयामि। अस्ति तावच्छकयवनकिरातकाम्बो-

जपारसीकवाह्लीकप्रभृतिभिश्चाणक्यमतिपरिगृहीतैश्चन्द्रगुप्तपर्वतेश्वरबलैरुदधिभिरिव प्रलयोच्चलितासालैः [v.l. प्रलयकालचलितसलिलगम्भीरैः] समन्तादुपरुद्धं कुसुमपुरम् ।

राक्ष–(शस्त्रमाकृष्य ससम्भ्रमम्) आः मयिस्थिते, कः कुसुमपुरमवरोत्स्यति ? प्रवीरक ! प्रवीरक ! क्षिप्रमिदानीम्—

प्राकारान् परितःशरासनधरैः क्षिप्रं परिक्रम्यतां-
[v.l.परिक्षिप्यताम्]
द्वारेषु द्विरदैः प्रतिद्विपघटाभेदक्षमैः स्थीयताम् ।
मुक्त्वा मृत्युभयं प्रहर्तुमनसः शत्रोर्बले दुर्बले
ते निर्यान्तु मया सहैकमनसो येषामभीष्टं यशः ॥ १३ ॥

विरा–अमात्य ! अलमावेगेन, वृत्तमिदं वर्ण्यते ।

राक्ष–कथम् ! वृत्तमिदम् ! मया पुनर्ज्ञातं स एव कालो वर्त्तत इति । (शस्त्रमुत्सृज्य साध्वसम्) हा देव नन्द ! स्मरति ते राक्षसः प्रसादानां यस्त्वमेवंविधे काले [v.l. स्मरामि ते राक्षसं प्रति प्रसादातिशयम् । त्वमत्र संग्रामकाले]

यत्रैषा मेघनीला चलति गजघटा राक्षसस्तत्र याया.
देतत्पारिप्लवाम्भःप्लुति तुरगबलं वार्यतां [धार्यतां] राक्षसेन ।

पत्तीनां राक्षसोऽन्तं नयतु बलमिति प्रेषयन्मद्यमाज्ञा-
मज्ञासीः प्रीतियोगात् स्थितमिह नगरे राक्षसानां सहस्रम् ॥१४॥
ततस्ततः ।

विरा—ततः समन्तादुपरुद्धं पुष्पपुरमवलोक्य, बहुदिवस-प्रभृति महदुपरोधवैशसमुपरि पौराणां परिवर्त्तमानमसहमाने तस्यामवस्थायां पौरजनापेक्षया सुरुङ्गामुपेत्यापक्रान्ते तपोवनाय देवे सर्वार्थसिद्धौ, स्वामिविरहात् प्रशिथिलीकृतप्रयत्नेषु युष्मद्बलेषु, जयघोषणाव्याघातादिसाहसानुमितेष्वन्तर्नगरवासिषु, पुनरपि नन्दराज्यप्रत्यानयनाय सुरुङ्गया बहिरपगतेषु [v.l. सुरुङ्गामधिगतेषु] युस्मासु, चन्द्रगुप्तनिधनाय युष्मत्प्रयुक्तया विषकन्यया घातिते तपस्विनि पर्वतेश्वरे—

राक्ष—सखे ! पश्याश्चर्यम् !

कर्णेनेव विषाङ्गनैकपुरुषव्यापादिनी रक्षिता
हन्तुं शक्तिरिवार्जुनं बलवती या चन्द्रगुप्तं मया ।
सा विष्णोरिव विष्णुगुप्तहतकस्यात्यन्तिकश्रेयसे
हैडिम्बेयमिवेत्य पर्वतनृपं तदवश्यमेवावधीत् ॥ १५ ॥

विरा—अमात्य ! दैवस्यात्र कामचारः, किमत्र क्रियते ।

राक्ष—ततस्ततः ।

वि ।—ततः पितृवधपरित्रासादपक्रान्ते कुसुमपुरात् कुमारे मलयकेतौ, विश्वासिते च पर्वतकभ्रातरि वैरोचके, प्रकाशिते च चन्द्रगुप्तस्य नन्दभवनप्रवेशे, चाणक्यहतकेन आहूयाभिहिताः कुसुमपुरनिवासिनः सर्व एव सूत्रधाराः— यथा सांवत्सरिकवचनादद्यैवार्द्धरात्रसमय एवाभिमतश्चन्द्रगुप्तस्य नन्दभवनप्रवेशो भविष्यतीति अतः प्रथमद्वारात् प्रभृति संस्क्रियतां राजभवनमिति। ततः सूत्रधारैरभिहितम् । आर्य ! प्रथममेव देवस्य चन्द्रगुप्तस्य नन्दभवनप्रवेशमुपलभ्य, सूत्रधारेण दारुवर्मणा कनकतोरणन्यासादिभिः संस्कारविशेषैः संस्कृतं प्रथमराजद्वारम्; इदानीमस्माभिरभ्यन्तरे संस्कारो विधेय इति । ततश्चाणक्यवटुना अनादिष्टेनैव दारुवर्मणा संस्कृतं राजभवनद्वारमिति परितुष्टेन दारुवर्मणः सुचिरं दाक्ष्यमभिनन्द्याभिहितम् । अचिरादस्य दाक्ष्यस्यानुरूपं फलं दारुवर्म्माधिगमिष्यति । [v.l. फलं अधिगमिष्यसि दारुवर्मन्]

राक्ष—(सोद्वेगम्) सखे, कुतश्चाणक्यवटोः परितोषः ? अफलमनिष्टफलं वा दारुवर्मणः प्रयत्नमवगच्छामि । यदनेन

बुद्धिमोहादथवा राजभक्तिप्रकर्षान् नियोगकालमप्रतीक्षमाणेन संजनितश्चाणक्यवटोश्चेतसि बलवान् विकल्पः । ततस्ततः ।

विरा—ततश्चाणक्यहतकेनानुकूललग्नवशादर्द्धरात्रसमये चन्द्रगुप्तस्य नन्दभवनप्रवेशो भविष्यतीति शिल्पिनः पौरांश्च गृहीतार्थान् कृत्वा, तस्मिन्नेव क्षणे पर्वतेश्वरभ्रातरं वैरोचकमेकासने चन्द्रगुप्तेन सहोपवेश्य कृतः पृथ्वीराज्यविभागः ।

राक्ष—किंचातिसृष्टः पर्वतेश्वरभ्रात्रे वैराचकाय पूर्वप्रतिश्रुतः राज्यार्धविभागः !

विरा—अमात्य अथ किम् ?

राक्ष—(आत्मगतम्) नियतमतिधूर्तेन चाणक्यवटुना तस्यापि तपस्विनः कमप्युपांशुवधमाकलय्य पर्वतेश्वरविनाशजनितस्यायशसः परिहारार्थमेषा लोकप्रसिद्धिरुपचिता [v.l. लोक प्रसिद्धिरुपरचिता; भक्तिरुपरचिता] (प्रकाशम्) ततस्ततः ।

विरा—ततः प्रथममेव प्रकाशीकृते चन्द्रगुप्तस्यार्द्धरात्रे नन्दभवनप्रवेशे, कृताभिषेके हिमविमलमुक्तागुण-[v.l. मणि-] परिक्षेपोपरचितपटुवारवाणप्रच्छादितशरीरे मणिमयमुकुटनियमितरुचिरतरमौलौ सुरभिकुसुमदामवैकक्षिकावभासितवक्षःस्थले

परिचितजैनरूप्यनभिज्ञायमोननाकृतौ चाणक्यहतकस्याज्ञया चन्द्रगुप्तोपवाह्यां चन्द्रलेखाभिधानां नागवशामारुह्य चन्द्रगुप्तानुयायिना राजलोकेनानुगम्यमाने जवेन देवस्य नन्दस्य भवनं प्रविशति वैरोचके, युष्मत्प्रयुक्तेन सूत्रधारेण दारुवर्मणा चन्द्रगुप्तोऽयमिति मन्यमानेन वैरोचकस्योपरि निपातनाय सज्जीकृतं यन्त्रतोरणम्। अत्रान्तरे, बहिर्निर्गृहीतवाहनेषु स्थितेषु चन्द्रगुप्तानुयायिषु भूमिपालेषु युष्मत्प्रयुक्तेनैव चन्द्रगुप्तनिषादिना वर्वरकेण कनकदण्डान्तर्निहितामसिपुत्रिकामाकृष्टुकामेनावलम्बिता करेण कनकशृङ्खलामुखावलम्बिनी कनकदण्डिका।

राक्ष—उभयोरप्यस्थाने यत्नः। ततस्ततः।

विरा—अथ जघनाभिघातमुत्प्रेक्षमाणा गजवधूरतिजवनतया गत्यन्तरमारूढवती। ततः प्रथमगत्यनुरोधप्रत्याकलितमुक्तेन प्रभ्रष्टलक्ष्यं पतता यन्त्रतोरणेनाकृष्टकृपाणीव्यग्रपाणिरनासाद्यैव [v l. अनासादयन्नेव] चन्द्रगुप्ताशया वैरोचकं दारुवर्म्मणा यन्त्रतोरणनिपातमात्मविनाशफलमवधार्य्य [v l. यन्त्रतोरण इतस्तपस्वी वर्वरकः। ततो दारुवर्मणा निपातनादात्मवधमाकलय्य पूर्वमेव] शीघ्रमेवोत्तुङ्गतोरणस्थानमारूढेन यन्त्रघट्टनबीजलोहकीलकमादाय हस्तिनीगत एव हतस्तपस्वी वैरोचकः।

राक्ष—हा ! कष्टमनर्थद्वयमापतितम् । न हतश्चन्द्रगुप्तोऽसौ, हतौ वैरोचकवर्वरकौ दैवेन । (सावेगमात्मगतम्) नैतावुभौ हतौ दैवेन, वयमेव हताः (प्रकाशम्) अथ स सूत्रधारो दारुवर्म्मा क्व ?

विरा—वैरोचक पुरःसरैः पदातिलोकैर्लोष्ठघातं हतः ।

राक्ष—(सास्रम्) कष्टं; भोः कष्टम् । अहो वत्सलेन सुहृदा दारुवर्मणा वियुक्ताः स्मः । अथ, तेन तत्र भिषजा अभयदत्तेन किमनुष्ठितम् ?

विरा—अमात्य ! सर्वमनुष्ठितम् ।

राक्ष—(सहर्षम्) अपि नाम सखे ! हतश्चन्द्रगुप्तहतकः ?

विरा—अमात्य ! दैवान्न हतः ।

राक्ष—(सविषादम्) तत् किमिदानीं कथयसि परितुष्टः सर्वमनुष्ठितमिति ?

विरा—अमात्य, कल्पितमनेन विषचूर्णमिश्रं [v l. योग-चूर्णमिश्रितं] औषधं चन्द्रगुप्ताय । तच्च प्रत्यक्षीकुर्वता चाणक्य-हतकेन कनकभाजने वर्णान्तरमुपलभ्याभिहितश्चन्द्रगुप्तः, वृषल ! वृषल ! सविषमौषधं, न पातव्यमिति ।

राक्ष—शठः खल्वसौ बटुः। अथ स वैद्यः कथम् ?

विरा—स खलु वैद्यस्तदेवौषधं पायित उपरतश्च।

राक्ष—(सविषादम्) अहह ! महान् विज्ञानराशिरुपरतः ! भद्र ! अथ तस्य शयनाधिकृतस्य प्रमोदकस्य किं वृत्तम् ?

विरा—आत्मविनाशः [v l. यदितरेषाम्]

राक्ष—(सोद्वेगम्) कथमिव ?

विरा—स खलु मूर्खस्तं युष्माभिरतिसृष्टं महान्तमर्थराशिमवाप्य महता व्ययेनोपभोक्तुमारब्धवान्। ततः कुतोऽयं भूयान् धनागमस्तवेति पृच्छयमानोऽयं, यदा वाक्यभेदान् बहूनगमत् [v l. यदा बहुवाक्यभेदमाकुलमकथयत्] तदा चाणक्यहतकादेशाद्विचित्रेण वधेन व्यापादितः।

राक्ष—(सोद्वेगम्) कथमत्रापि वयमेवोपहता दैवेन ! अथ शयितस्य चन्द्रगुप्तस्य शरीरे प्रहर्तुमस्मत्प्रयुक्तानां नरपतिशयनगृहस्यान्तः सुरङ्गामेत्य प्रथममेव निवसतां बीभत्सकादीनां को वृत्तान्तः ?

विरा—अमात्य ! दारुणो वृत्तान्तः।

राक्ष (सावेगम्) कथं दारुणो वृत्तान्तः ? न खलु विदितास्ते तत्र निवसन्तश्चाणक्यहतकेन।

विरा–अथ किम् । प्राक् चन्द्रगुप्तप्रवेशात् प्रविष्टमात्रेणैव शयनगृहं चाणक्येन दुरात्मना समन्तादवलोकितम् । ततस्त्वे कस्माद्भित्तिच्छिद्राद्, गृहीतभक्तावयवानां पिपीलिकानां पङ्क्तिं [v. l. गृहीतभक्तावयवां निष्क्रामन्तीं पिपीलिकापङ्क्तिं] अवलोक्य, पुरुषगर्भमेतद्गृहमिति गृहीतार्थेन दाहितं तच्छयनगृहम् । तस्मिंश्च दह्यमाने धूमावरुद्धदृष्टिविषयाः प्रथमं अभिहित [v.l. अपिहित] निर्गमनमार्गमनधिगम्य द्वारं सर्व एव बीभत्सादयस्तत्रैव ज्वलनमुपगम्य तत्रैव नष्टाः ।

राक्ष–(सास्रम्) सखे ! दैवसंपदं पश्य दुरात्मनश्चन्द्रगुप्तहतकस्य । कुतः,

कन्या तस्य वधाय या विषमयी गूढं प्रयुक्ता मया
दैवात् पर्वतकस्तया विनिहतो यस्तस्य राज्यार्द्धभाक् ।
ये शस्त्रेषु [v.l.यन्त्रेषु] रसेषु च प्रणिहितास्तैरेव ते घातिताः,
मौर्य स्यैव फलन्ति, पश्य [v.l. हन्त] विविधश्रेयांसि मे
नीतयः ॥१६॥

विरा–अमात्य! तथापि प्रारब्धमपरित्याज्यमेव । पश्यत्वमात्यः,

प्रारभ्यते न खलु विघ्नभयेन नीचैः,

प्रारभ्य विघ्ननिहता(v.l. विहता) विरमन्ति मध्याः ।
विघ्नैः पुनः पुनरपि प्रतिहन्यमानाः
प्रारब्धमुत्तमगुणा न परित्यजन्ति (v.l. गुणास्त्वमिवो-
द्वहन्ति) ॥ १७ ॥

अपिच,

किं शेषस्य भरव्यथा न वपुषि क्ष्मां न क्षिपत्येष यत्,
किंवा नास्ति परिश्रमो दिनपतेरास्ते न यन्निश्चलः ।
किं त्वङ्गीकृतमुत्सृजन् कृपणवत् श्लाघ्यो जनो लज्जते,
निर्वाहः [v l. निर्व्यूढिः, निर्व्यूढं] प्रतिपन्नवस्तुषु सतामेतद्धि
गोत्रव्रतम् ॥ १८ ॥

राक्ष–सखे ! प्रारब्धमपरित्याज्यमिति प्रत्यक्षमेतज्जगतः । ततस्ततः ?

विरा–ततः प्रभृति चाणक्यहतकश्चन्द्रगुप्तस्य शरीरे, सहस्रगुणमप्रमत्तः, एभ्य एतादृशं भविष्यतीति अन्विष्य अन्विष्य निगृहीतवान् कुसुमपुरनिवासिनो युष्मदीयानाप्तपुरुषान् [v l, नन्दामात्यपुरुषान्] ।

राक्ष–(सावेगम्) वयस्य ? अथ, के के निगृहीताः ?

विरा—अमात्य ! आदावेव तावत् क्षपणको जीवसिद्धिः सनिकारं नगरान्निर्वासितः ।

राक्ष—(आत्मगतम्) एतावत् सह्यं, न निष्परिग्रहं स्थानपरिभ्रंशः पीडयिष्यति । (प्रकाशम्) सखे ? कमपराधमुद्दिश्य निर्वासित एषः ?

विरा—एष दुरात्मा राक्षसप्रयुक्तया (v l. राक्षसप्रयुक्तो] विषकन्यया पर्वतेश्वरं घातितवानिति ।

राक्ष—(स्वगतम्) साधु कौटिल्य साधु ।

परिहृत [v. l. स्वस्मिन्परिहृत] मयशः पातितमस्मासु च घातितोऽद्धिराज्यहरः ।
एकमपि नीतिबीजं बहुफलतामेति यस्य तव ॥ १० ॥

(प्रकाशम्) ततस्ततः ?

विरा—ततश्चन्द्रगुप्तशरीरमभिद्रोग्धु,मनेन व्यापारिता दारुवर्मादय इति नगरे प्रख्याप्य शकटदासः शूलमारोपितः ।

राक्ष—(सास्रम्) हा सखे, शकटदास, अयुक्तस्तवायमीदृशो मृत्युः । अथवा, स्वाम्यर्थमुपरतो न शोच्यस्त्वमसि । वयमेवात्र शोच्या ये नन्दकुलविनाशेऽपि जीवितुमिच्छामः ।

विरा—अमात्य नैतदेवं; स्वाम्यर्थ एव साधयितव्यः इति ।

राक्ष—सखे !

अस्माभिरमुमेवार्थं आलम्ब्य न जिजीविषाम् । (v.l. अस्माभिरमुमे वार्यमवलम्ब्य जिजीविषाम्)

परलोकगतो देवः कृतघ्नैर्नानुगम्यते ॥ २० ॥

राक्ष—सखे ! कथ्यताम् । अपरस्यापि सुहृद्व्यसनस्य श्रवणे सज्जोऽस्मि ।

राक्ष—सखे ! क्रूरस्य चाणक्यबटोर्विरुद्धमयुक्तमनुष्ठितं चन्दनदासेन ।

विरा—अमात्य नन्वयुक्ततरः सुहृद्द्रोहः ।

राक्ष—ततस्ततः !

विरा—ततो याच्यमानेनापि यदा न समर्पितमनेनामात्यकलत्रं ततः कुपितेन चाणक्यबटुना—

राक्ष—(सावेगम्) न खलु व्यापादितः ।

विरा—न हि । गृहीत गृहसारः सपुत्रकलत्रो बन्धनागारे निक्षिप्तः ।

राक्ष—सखे तत्किंपरितुष्टः कथयसि अपवाहितं राक्षसकलत्रमेति । ननु वक्तव्यं सयमितः सपुत्रकलत्रो राक्षस इति ।

(प्रविश्य)

पुरुष—जयतु अमात्यः एषखलु शकटदासः प्रतीहारभूमिमुपस्थितः ।

राक्ष—भद्र ! अपिसत्यम् ।

पुरु—किमलीकममात्यपादेषु विनिवेदयामि ।

राक्ष—सखे विराधगुप्त कथमेतत् ।

विरा—अमात्य स्यादेतदेवं यतो भव्यं रक्षति भवितव्यता ।

राक्ष—प्रियंवदक ! यद्येवं तत् किं चिरयसि ? क्षिप्रं प्रवेशयैनम् ।

प्रियं—तथा (इति निष्क्रान्तः)

(ततः प्रविशति सिद्धार्थकेनानुगम्यमानः शकटदासः)

शक—(दृष्ट्वा आत्मगतम्)

दृष्ट्वा मौर्यमिव प्रतिष्ठितपदं शूलं धरित्र्यास्तले [v.l. स्थले]
तल्लक्ष्मीमिव चेतसः [ना]प्रमथिनीं ऊढ्वाच वध्य[v.l.मूर्धाववद्ध]
स्रजम् ।
श्रुत्वास्वाम्युपरोधरौद्रविषमानाघाततूर्यस्वनान्
न ध्वस्तं प्रथमाभिघातकठिनं मन्ये [v.l. यत्तन] मदीयं मनः २१

(नाट्येनावलोक्य सहर्षम्) अयममात्यराक्षसस्तिष्ठति, य एषः,

अक्षीणभक्तिः क्षीणेऽपि नन्दे स्वाम्यर्थमुद्वहन् ।
पृथिव्यां स्वामिभक्तानां प्रमाणे परमे स्थितः ॥ २२ ॥

(उपसृत्य) जयत्वमात्यः ।

राक्ष—(नाट्येनावलोक्य सहर्षम्) सखे, शकटदास !

दिष्ट्या कौटिल्यगोचरगतोऽपि दृष्टोऽसि, तत् परिष्वजस्व माम् ।

(शकटदासः तथा करोति)

राक्ष—(तं परिष्वज्य) इदमासनमास्यतात् ।

शक— यदाज्ञापयत्यमात्यः । (इति नाट्येनोपविष्टः)

राक्ष—सखे ! शकटदास ! अथ कोऽयमस्य मे हृदयानन्दस्य हेतुः ?

शक—(सिद्धार्थकं निर्दिश्य) अमात्य ! प्रियसुहृदा सिद्धार्थकेन घातकान् विद्राव्य वध्यस्थानादपहृतोऽस्मि ।

राक्ष—(सहर्षम्) भद्र ! सिद्धार्थक ! काममपर्याप्तमिदमस्य [v.l. किं पर्याप्तमिदमस्य] प्रियस्य, तथापि गृह्यताम् ।

(इति स्वगात्रादवतार्य भूषणानि प्रयच्छति)

सिद्धा—(गृहीत्वा पादयोर्निपत्य स्वगतम्)

अयं खलु आर्योपदेशः भवतु तथा करिष्यामि (प्रकाशम्) अमात्य ! अत्र मे प्रथमप्रविष्टस्य नास्ति कोऽपि परिचितः, यत्रेमं अमात्यस्य प्रसादं निक्षिप्य निर्वृतो भवामि; तस्मादिच्छाम्यहं एतया मुद्रितममात्यस्यैव भाण्डागारे निक्षेप्तुम्; यदा ममैतेन प्रयोजनं भविष्यति, तदा ग्रहीष्यामि ।

राक्ष—भद्र ! भवतु, को दोषः [v.l. भारः]? शकटदास ! एवं क्रियताम् ।

शक—यदाज्ञापयत्यमात्यः । (मुद्रां विलोक्य जनान्तिकम्) अमात्य ! भवन्नामाङ्कितेयं मुद्रा ।

राक्ष—(विलोक्य सविषादं सवितर्कमात्मगतम्) सत्यं अस्मदुत्कण्ठाविनोदार्थं नगरान्निष्क्रामतो मम हस्ताद् ब्राह्मण्या गृहीता । तत् कथमस्य हस्तमुपगता ? (प्रकाशम्) भद्र ! सिद्धार्थक ! कुतस्त्वयेयमधिगता ?

सिद्धा—अमात्य, अस्ति कुसुमपुरे मणिकारश्रेष्ठी चन्दनदासो नाम । तस्य गेहद्वारपरिसरे पतिता मया आसादिता ।

राक्ष—युज्यते ।

सिद्धा—अमात्य, किमत्र युज्यते ?

राक्ष—भद्र ! यतो महाधनानां द्वारि पतितस्यैवंविधस्योपलब्धिरिति ।

शक—सखे सिद्धार्थक, अमात्यनामाङ्कितेयं मुद्रा, तदितो बहुतरेणार्थेन भवन्तममात्यस्तोषयिष्यति, तदीयतामेषा मुद्रा ।

सिद्धा—आर्य, ननु एष एव मे परितोषो यदस्याः मुद्रायाः अमात्यः परिग्रहं करोति । (इति मुद्रां समर्पयति)

राक्ष—सखे ! शकटदास ! अनयैव मुद्रया स्वाधिकारे व्यवहर्त्तव्यं भवता ।

शक—यदाज्ञापयत्यमात्य इति ।

सिद्धा—अमात्य, विज्ञापयामि किमपि ।

राक्ष—भद्र ! विस्रब्धं ब्रूहि ।

सिद्धा—जानात्येवामात्यो, यथा चाणक्यहतकस्य विप्रियं कृत्वा नास्ति पुनः पाटलिपुत्रे प्रवेशः, इति इच्छाम्यहं अमात्यस्यैव चरणौ शुश्रूषितुम् ।

राक्ष—भद्र प्रियं नः, किन्तु त्वदभिप्रायापरिज्ञानान्तरितः [v.l. अपरिज्ञानेन चोरितः) अस्माकमनुनयः । तदेवं क्रियताम् !

सिद्धा —(सहर्षम्.) अनुगृहीतोस्मि ।

राक्ष—सखे ! शकटदास ! विश्रामय सिद्धार्थकम् ।

शक—यदाज्ञापयत्यमात्यः(इति सिद्धार्थकेन सह निष्क्रान्तः)

राक्ष—सखे ! विराधगुप्त ! वर्णयेदानीं कुसुमपरवृत्तान्तशेषम् । अपि क्षमन्ते अस्मदुपजापं चन्द्रगुप्तप्रकृतयः ?

विरा—अमात्य ! बाढं क्षमन्ते, यथाप्रकाशमनुगच्छन्त्येव [v. l. ननु प्रकाशमवगम्यते:,]

राक्ष—सखे ! किं तत्र प्रकाशम् [v l. कारणम्]

विरा—अमात्य ! इदं तत्र प्रकाशं [v l. कारणं] मल-

यकेतोरपक्रमणात् प्रभृति कुपितश्चन्दगुप्तश्चाणक्यस्य उपरीति चाणक्योऽपि अति जितकाशितयाऽसहमानस्तैस्तैराज्ञाभङ्गैश्चन्द्रगुप्तस्य चेतसः पीडामुपाचिनोति, अयमपि ममानुभवः ।

राक्ष—(सहर्षम्)सखे ! विराधगुप्त ! तद्गच्छ त्वमनेनाहितुण्डिकच्छद्मना पुनः कुसुमपूरमेव । तत्र हि मे सुहृद्वैतालिकव्यञ्जनः स्तनकलशो नाम प्रतिवसति। स त्वया मद्वचनाद्वाच्यः, यथा चाणक्येन क्रियमाणेष्वाज्ञाभङ्गेषु चन्द्रगुप्तस्त्वया समुत्तेजनरूपैः श्लोकैरुपश्लोकयितव्यः कार्यचातिनिभृतं करभकहस्तेन संदेष्टव्यमिति ।

विरा—यदाज्ञापयत्यमात्यः । (इति निष्क्रान्तः)

(प्रविश्य) पुरुषः—जयतु जयतु अमात्यः । अमात्य । शकटदासो विज्ञापयति, एते खलु त्रयोऽलङ्कारविशेषा विक्रीयन्ते, तस्मात् प्रत्यक्षीकरोत्वमात्य इति ।

राक्ष-(विलोक्यात्मगतम्) अहो ! महार्हाण्याभरणानि । (प्रकाशम्)भद्र ! उच्यतां शकटदासः, परितोष्य विक्रेतारं, गृह्यतामिति ।

पुरु—तथा (इति निष्क्रान्तः)

राक्ष—(स्वगतम्) यावदहमपि कुसुमपुराय करभकं

प्रेषयामि । (उत्थाय) अपि नाम दुरात्मनश्चाणक्यहृतकात् चन्द्रगुप्तो भिद्येत, अथवा सिद्धमेव समीहितं पश्यामि ।

कुतः ?

मौर्यस्तेजसि सर्वभूतलभुजामाज्ञापको वर्त्तते,
चाणक्योऽपि मदाश्रयादयमभूद्राजेति जातस्मयः ।
राज्यप्राप्तिकृतार्थमेकमपरं तीर्णप्रतिज्ञार्णवं
सौहार्दात् कृतकृत्यतैव नियतं लब्धान्तरा भेत्स्यति ॥२३॥

(इति निष्क्रान्ताः सर्वे)

इति द्वितीयोऽङ्कः ।

तृतीयोऽङ्कः ।

(ततः प्रविशति कञ्चुकी ।

कञ्चु—रूपादीन् विषयान् निरूप्य करणैर्यैरात्मलाभस्त्वया
लब्धस्तेष्वपि चक्षुरादिषु हताः स्वार्थावबोधक्रियाः ।
अङ्गानि प्रसभं त्यजन्ति पटुतामाज्ञाविधेयानि ते [v.l. मे]
न्यस्तं मूर्ध्नि पदं तवैव जरया, तृष्णे ! मुधा ताम्यसि ॥ १ ॥

(परिक्रम्याकाशे) भो भोः,सुगाङ्गप्रासादाधिकृताः पुरुषाः! सुगृहीतनामा देवश्चन्द्रगुप्तो वः समाज्ञापयति । यथा, प्रवृत्तकौमुदीमहोत्सवरमणीयं कुसुमपुरमवलोकयितुमिच्छामि, तत् क्रियन्तामस्मद्दर्शनयोग्याः सुगाङ्गप्रासादस्योपरिभूमय इति । तत् किं चिरयन्ति भवन्तः ? (आकाशे आकर्ण्य) किं ब्रूथ ? आर्य, किमविदित एवायं देवस्य चन्द्रगुप्तस्य कौमुदीमहोत्सवप्रतिषेध इति ? आः दैवोपहताः, किमनेन वः प्राणहरेण कथोद्घातेन ? शीघ्रमिदानीम्—

आलिङ्गन्तु गृहीतधूपसुरभीन् स्तम्भान् पिनद्धस्रजः
संपूर्णेन्दुमयूखसंहतिरुचां सद्मामराणां श्रियः ।
सिंहाङ्कासनधारणाच्च सुचिरं संजातमूर्च्छामिव
क्षिप्रं चन्दनवारिणा सकुसुमः सेकोऽनुगृह्णातु गाम् ॥ २ ॥

(आकाशे) किं कथयन्ति भवन्तः ? एते त्वरामह इति । भद्राः ! त्वरध्वम् । अयमागत एव चद्रगुप्तः । य एषः,

सुविश्रब्धैरङ्गैः पथिषु विषमेष्वप्यचलता
चिरं धुर्येणोढा गुरुरपि भुवो याऽस्य गुरुणा ।
धुरं तामेवोच्चैर्नवव्यसि वोढुं व्यवसितो
मनस्वी दम्यत्वात् स्खलति न च [v.l. न न] दुःखं
वहति च ॥ ३ ॥

(नेपथ्य) इत इतो देवः ।

(ततः प्रविशति राजा प्रतीहारी च)

राजा—(स्वगतम्) राज्यं हि नाम राजधर्मानुवृत्तिपरतन्त्रस्य भूपतेर्महदप्रीतिस्थानम् । यतः,

परार्थानुष्ठाने रहयति(v.l.श्लथयतिorजडयति)नृपं स्वार्थपरता,
परित्यक्त स्वार्थो नियतमयथार्थः क्षितिपतिः ।
परार्थश्चेत् स्वार्थादभिमततरो, हन्त, परवान्
परायत्तः प्रीतेः कथमिव रसं वेत्ति (v.l. वेत्तु) पुरुषः ॥४॥

अपिच—दुराराध्या हि राजलक्ष्मीरात्मवद्भिरपि राजभिः । कुतः ?

तीक्ष्णादुद्विजते, मृदौ परिभवत्रासान्न संतिष्ठते,
मूर्खान् द्वेष्टि, न गच्छति प्रणयितामत्यन्तविद्वत्स्वपि ।
शूरेभ्योऽभ्यधिकं बिभेत्युपहसत्येकान्तभीरूनहो
श्रीर्लब्धप्रसरेव वेशवनिता दुःखोपचर्या भृशम् ॥ ५ ॥

अन्यच्च, कृतककलहं कृत्वा स्वतन्त्रेण त्वया कंचित् कालं व्यवहर्त्तव्यमित्यार्योपदेशः । स च कथमपि मया पातकमिवाभ्युपगत । अथवा शश्वदार्योपदेशसंस्क्रियमाणमतयः सदैव स्वतन्त्राः [vl.. सदैवास्वतन्त्रा] वयम् । कुतः ?

इह विरचयन् साध्वीं शिष्यः क्रियां न निवार्यते,
त्यजति तु यदा मार्गं मोहात् तदा गुरुरङ्कुशः ।
विनयरुचयस्तस्मात् सन्तः सदैव निरङ्कुशाः,
परतरमतः स्वातन्त्र्येभ्यो वयं हि पराङ्मुखाः ॥ ६ ॥
[v.l. पदमपि यतः स्वातन्त्र्येभ्यो न यान्ति पराङ्मुखाः]

(प्रकाशम्) आर्य ! वैहीनरे ! सुगाङ्गप्रासादमार्गमादेशय ।

कञ्चु—इत इतो देवः ।

(राजा परिक्रामति)

कञ्चु—(परिक्रम्य) अयं सुगाङ्गप्रासादः, शनैरारोढुमर्हत्यार्यः ।

राजा—(नाट्येनारुह्य दिशोऽवलोक्य) अहो शरत्समयसंभृतशोभाविभूतीनां दिशामतिरमणीयता ! कुतः ?

शनैः श्यानीभूतः (v.l. श्येनीभूताः or शान्ताकूताः or शान्ताभूताः) सितजलधरच्छेदपुलिनाः
समन्तादाकीर्णाः कलविरुतिभिः सारसकुलैः ।
चिताश्चित्राकारैर्निशि विकचनक्षत्रकुमुदै-
र्नभस्तः स्यन्दन्ते सरित इव दीर्घा दश दिशः ॥ ७ ॥

अपिच,

अपामुद्वृत्तानां निजमुपदिशन्त्या स्थितिपदं (v.l. पथं)
दधत्या शालीनामवनतिमुदारे सति फले ।
मयूराणामुग्रं विषमिव हरन्त्या मदमहो
कृतः क्रूरस्यास्यायं विनय इव लोकस्य शरदा ॥ ८ ॥

अपिच,

भर्तुस्तथा कलुषितां बहुवल्लभस्य
मार्गे कथञ्चिदवतार्य तनूभवन्तीम् ।
सर्वात्मना रतिकथाचतुरेव दूती
गङ्गां शरन्नयति सिन्धुपतिं प्रसन्नाम् ॥ ९ ॥

(समन्तान्नाट्येनावलोक्य) अये ! कथमप्रवृत्तकौमुदीमहोत्सवं कुसुमपुरं पश्यामि ? आर्य ! वैहीनरे ! अथ त्वयास्मद्वचनादाघोषितः कुसुमपुरे कौमुदीमहोत्सवः ?

कञ्चु–देव ! अथ किम् । आघोषितो देवस्याज्ञया कुसुमपुरे कौमुदीमहोत्सवः ।

राजा–आर्य ! तत् किं न परिगृहीतमस्मद्वचनं पौरजनेन ?

कञ्चु–(कर्णौ पिधाय) देव ! शान्तं पापं, शान्तं पापम् पृथिव्यामस्खलितपूर्वं देवस्य शासनं पौरेषु कथं स्खलितुमर्हति?(v.l. स्खलिष्यति]

राजा—आर्य ! वैहीनरे ! तत् कथमप्रवृत्तकौमुदीमहोत्सवमधुनापि कुसुमपुरं पश्यामि ? पश्य,

धूर्तैरन्वीयमानाः स्फुट [v. l. रति] चतुरकथाकोविदैर्वेशनार्यो
नालंकुर्वन्ति रथ्याः पृथुजघनभराक्रान्तिमन्दैः प्रयातैः ।
अन्योन्यं स्पर्द्धमाना न च गृहविभवैः स्वामिनो मुक्तशङ्काः
साकं स्त्रीभिर्भजन्ते विधिमभिलषितं पार्वणं पौरमुख्याः ॥१०॥

कञ्चु—देव ? एवमेतत् ।

राजा—किमेतत् ?

कञ्चु—देव इदम् ।

राजा—आर्य, स्फुटमभिधीयताम् ।

कञ्चु—देव ? प्रतिषिद्धः कौमुदीमहोत्सवः ।

राजा—(सक्रोधम्) आर्य ? आः, केन ?

कञ्चु—नातः परमस्माभिर्देवो विज्ञापयितुं शक्यते ।

(v. l. नातः परं विज्ञापयितुं शक्यम्)

राजा—न खलु आर्येण चाणक्येनापहृतः प्रेक्षकाणामतिशयरमणीयश्चक्षुषो विषयः ?

कञ्चु—देव, कोऽन्यो जीवितुकामो देवस्य शासनमुल्लङ्घयिष्यति ।

राजा—शोणोत्तरे ? उपवेष्टुमिच्छामि ।

प्रती—देव, इदं सिंहासनं, उपविशतु देवः ।

राजा—(नाट्येनोपविश्य) आर्य, वैहीनरे, आर्यचाणक्यं द्रष्टुमिच्छामि ।

कञ्चु—यदाज्ञापयति देवः (इति निष्क्रान्तः)

(ततः प्रविशति आसनस्थः स्वभवनगतः कोपानुविद्धा चिन्तां नाटयंश्चाणक्यः)

चाण—(आत्मगतम्) कथं स्पर्द्धते मया सह दुरात्मा राक्षसहतकः ? कुतः ।

कृतागाः कौटिल्यो भुजग इव निर्याय नगराद्
यथा नन्दं हत्वा नृपतिमकरोन् मौर्यवृषलम् ।
तथाहं मौर्येन्दोः श्रियमपहरामीति कृतधीः
प्रकर्षं (प्रभावं) मदबुद्धेरतिशयितुमेष व्यवसितः ॥ ११ ॥

(प्रत्यक्षवदाकाशे लक्ष्यं बद्ध्वा) राक्षस । राक्षस ! विरम्यताम-स्माद् दुर्व्यवसितात् ।

उत्सिक्तः कुसचिवदृष्टराज्यतन्त्रो [० भारो]
नन्दोऽसौ न भवति चन्द्रगुप्त एषः ।
चाणक्यस्त्वमपि च नैव; केवलं ते
साधर्म्यं मदनकृतेः प्रधानवैरम् ॥ १२ ॥

विचिन्त्य । अथवा, नातिमात्रमस्मिन् वस्तुनि मया मनः खेदयितव्यम् । कुतः ?

मद्भृत्यैः किल नाम पर्वतसुतो व्याप्तः प्रविष्टान्तरै-
रुद्युक्ताः स्वनियोगसाधनविधौ सिद्धार्थकाद्याः स्पशाः ।
कृत्वा संप्रति कैतवेन कलहं मौर्यन्दुना, राक्षसं
भेत्स्यामि स्वमतेन, भेदकुशलस्त्वेष (v l. °लं ह्येष or ल्लो देव) प्रतीपं द्विषः ॥१३॥

(प्रविश्य) कञ्चुकी—कष्टा खलु सेवा नाम ! कुतः ?

भेतव्यं नृपतेस्ततः सचिवतो राज्ञस्ततो वल्लभा-
दन्येभ्यश्च भवन्ति येऽस्य भवने लब्धप्रसादा विटाः ।
दैन्यादुन्मुखदर्शनापलपनैः पिण्डार्थमायस्यतः
सेवां लाघवकारिणीं कृतधियः स्थाने श्ववृत्तिं विदुः ॥१४॥

(परिक्रम्यावलोक्य च) इदमार्यचाणक्यस्य गृहं, यावत् प्रविशामि । (नाट्येन प्रविश्यावलोक्य च) अहो राजाधिराज-मन्त्रिणो गृहविभूतिः) ! कुतः ?

उपलशकलमेतद्भेदकं गोमयानां
बटुभिरुपहृतानां बर्हिषां स्तूप (v.l. स्तोम) मेतत् ।
शरणमपि समिद्भिः शुष्यमाणाभिराभि-

विनमितपटलान्तं दृश्यते जीर्णकुड्यम् ॥ १५ ॥

ततः स्थाने खल्वस्य वृषलो देवश्चन्द्रगुप्तः[v.l. वृषलोद्यश्चन्द्रगुप्त] इति]

स्तुवन्त्यश्रान्तास्याः [v.l. न्ति श्रान्तास्याः] क्षितिपतिमभूतैरपि गुणैः

प्रवाचः कार्पण्याद्यदवितथवाचोऽपि पुरुषाः ।
प्रभावस्तृष्णायाः स खलु सकलः स्यादितरथा,
निरीहाणामीशस्तृणमिव तिरस्कारविषयः ॥ १६ ॥

(विलोक्य सभयम्) तदयमार्यचाणक्यस्तिष्ठति । स एषः ।

यो नन्दमौर्यनृपयोः परिभूय लोक-
मस्तोदयौ प्रतिदिशन्नविभिन्नकालम् ।
पर्यायपातितहिमोष्णमसर्वगामि
धाम्नातिशाययति धाम सहस्रधाम्नः ॥ १७ ॥

(जानुभ्यां भूमौ निपत्य) जयतु जयत्वार्यः ।

चाण—(न दृष्ट्वेनावलोक्य) वैहीनरे ! किमागमनप्रयोजनम्?

कञ्चु—आर्य ! प्रणतिसंभ्रमसमुच्चलितभूमिपालमौलिमाला-माणिक्यशकलशिखापिशङ्गीकृतपादपद्मयुगलः, प्रणिपत्य देवश्चन्द्रगुप्तो विज्ञापयति अकृतक्रियान्तरायमार्यं द्रष्टुमिच्छामीति ।

चाण—वृषलो मां द्रष्टुमिच्छति ? वैहीनरे !न खलु वृषलस्य श्रवणमुपगतोऽयं मया कृतः कौमुदीमहोत्सवप्रतिषेधः ।

कञ्चु—आर्य ! अथ किम् ?

चाण—(सक्रोधम्) आः ! केन कथितम् ?

कञ्चु—(भयं नाटयित्वा) प्रसीदत्वार्यः । स्वयमेव सुगाङ्गप्रासादशिखरगतेन देवेनावलोकितमप्रवृत्तकौमुदीमहोत्सवं कुसुमपुरम् ।

चाण—आः,ज्ञातम् । तिष्ठ, ततो भवद्भिरेव मदन्तरेण प्रोत्साह्य रोषितो वृषलः । किमन्यत् ?

(कञ्चुकी सभयं तूष्णीमधोमुखास्ति ष्ठति)

चाण—अहो राजपरिजनस्य चाणक्यस्योपरि प्रद्वेषपक्षपातः। अथ क्व वृषलस्तिष्ठति ?

कञ्चु—(भयं नाटयन्) आर्य ! सुगाङ्गप्रासादगतेन देवेनाहमार्यपादमूलं प्रेषितः ।

चाण—(उत्थाय) कञ्चुकिन् ! सुगाङ्गप्रासादमार्गमादेशय।

कञ्चु—इत इत आर्यः(इति उभौ परिक्रामतः)

कञ्चु—अयं सुगाङ्गप्रासादः, शनैरारोढुमर्हत्यार्यः ।

चाण—(नाटयेनावरुह्यावलोक्य च सहर्षमात्मगतम्) अये ! सिंहासनमध्यास्ते वृषलः । साधु, साधु ।

नन्दैर्वियुक्तमनपेक्षितराजराजैः(v.l. वृत्तैः)
अध्यासितं च वृषलेन वृषेण राज्ञाम् ।
सिंहासनं सदृशपार्थिवसङ्गतश्च,
प्रीतिं परां प्रगुणयन्ति गुणा ममैते ॥ १८ ॥

(उपसृत्य—)विजयतां वृषलः ।

राजा—(सिंहासनादुत्थाय चाणक्यस्य पादौ गृहीत्वा) आर्य । चन्द्रगुप्तः प्रणमति ।

चाण—(पाणौ गृहीत्वा) उत्तिष्ठोत्तिष्ठ वत्स !

आशैलेन्द्राच्छिलान्तस्खलितसुरधुनीशीकरासारशीताद्
आतीरान्(v.l.तीरान्तान्)नै करागस्फुरितमणिरुचो दक्षिणस्या-
र्णवस्य ।
आगत्यागत्य भीतिप्रणतनृपशतैः श्श्वदेव क्रियन्तां
चूडारत्नांशुगर्भास्तव चरणयुगस्याङ्गुलीरन्ध्रभागाः ॥१९॥

राजा—आर्यप्रसादादनुभूयत एवैतत् । नाशास्यते । उपविशत्वार्यः । (उभौ यथासनमुपविष्टौ)

चाण—वृषभ ! किमर्थं वयमाहूताः ?

राजा—आर्य स्य दर्शनेनात्मानमनुग्रहीतुम्(v.l.अनुग्राहयितुम्)

चाण—(स्मितं कृत्वा ।) वृषभ ! अलमनेन प्रश्रयेण । न निष्प्रयोजनमधिकारवन्तः प्रभुभिराहूयन्ते । तत् प्रयोजनमभिधीयताम् ।

राजा—आर्य! कौमुदीमहोत्सवप्रतिषेधस्य किं फलमार्यःपश्यति?

चाण—(स्मितं कृत्वा)वृषल! उपालब्धुं तर्हि वयमाहूताः ?

राजा—आर्य, नोपालब्धुम् ।

चाण—किं तर्हि ?

राजा—विज्ञापयितुम् ।

चाण—वृषल यद्येवं तर्हि विज्ञापनीयानामवश्यं शिष्येण स्वैरं रुचयोन निरोद्धव्याः (v.l. ऽअनुरोद्धव्याः)

राजा—आर्य ! कः सन्देहः. किन्तु न कदाचिदपि आर्य स्य निष्प्रयोजना प्रवृत्तिः (v.l. रुचिः प्रवर्त्तिष्यत) इत्यस्ति नःप्रश्नावकाशः ।

चाण—वृषल, सम्यग्गृहीतवानसि मदाशयम् । नहि प्रयोजनमनपेक्षमाणः स्वप्नेऽपि चाणक्यश्चेष्टते ।

राजा—आर्य ! अत एव मां प्रयोजनशुश्रूषा मुखरयति ।

चाण—वृषल ! श्रूयताम्, इह खल्वर्थशास्त्रकारास्त्रिविधां सि-

द्धिमुपवर्णयन्ति । तद्यथा, राजायत्तां, सचिवायत्ताम्, उभयायत्तांचेति । तत् सचिवायत्तसिद्धे भवतः किं प्रयोजनान्वेषणेन वाङ्मनसयोः खेदमुत्पादयितुं यतो वयमेवात्र नियुक्ता वर्तामहे

(राजा सकोप इव मुखं परिवर्त्तयति)

(ततो नेपथ्ये वैतालिकौ पठतः)

एकः—

आकाशंकाशपुष्प(v.l.तूल)च्छविमभिभवता भस्मना शुक्लयन्ती
शौतांशोरंशुजालैर्जलधरमलिनां क्लिश्नती कृत्तिमैभीम् ।
कापालीमुद्वहन्ती स्रजमिव धवलां कौमुदीमित्यपूर्वा
हासश्रीराजहंसा हरतु तनुरिव क्लेशमैशी शरद्वः ॥ २० ॥

अपिच,

प्रत्यग्रोन्मेषजिह्मा (v.l. मन्दा)क्षणमनभिमुखीरत्नदीपप्रभाणा-
मात्मव्यापारगुर्वीं जनितजललवा जृम्भितैः साङ्गभङ्गैः ।
नागाङ्गं मोक्तुमिच्छोः शयनमुरु फणाचक्रवालोपधानं
निद्राच्छेदाभिताम्रा चिरमवतु हरेर्दृष्टिराकेकरा वः ॥ २१ ॥

द्वितीयः—

सत्वोत्कर्षस्य धात्रा निधय इव कृताः केऽपि कस्यापि हेतो-
र्जेतारः स्वेन धात्रा मदसलिलमुचां नागयूथेश्वराणाम् ।

दंष्ट्राभङ्गं मृगाणामधिपतय इव व्यक्तमानावलेपा
नाज्ञाभङ्गं सहन्ते नृवर, नृपतयस्त्वादृशाः सार्वभौमाः ॥ २२ ॥

अपिच,

भूषणाद्युपभोगेन [v.l. चारेण] प्रभुर्भवति न प्रभुः ।
परैरपरिभूताज्ञस्त्वमिव प्रभुरुच्यते ॥ २३ ॥

चाण–(आकर्ण्यात्मगतम्) प्रथमं तावद्विशिष्टदेवतास्तुतिरूपेण [v.l. देवतारूपकेण] प्रवृत्तशरदगुणप्रख्यापनमिदमाशीर्वचनम् । इदमपरं किमिति नावधारयामि । (विचिन्त्य) आः ज्ञातम् । राक्षसस्यायं प्रयोगः । आ दुरात्मन् ! राक्षसहतक ! दृश्यसे भोः जागर्ति खलु कौटिल्यः ।

राजा–आर्य ! वैहीनरे ! दीयतामाभ्यां वैतालिकाभ्यां सुवर्णशतसहस्रम् ।

कञ्चु–यदाज्ञापयति देवः । (इति उत्थाय परिक्रामति)

चाण–(सक्रोधम्) वैहीनरे, तिष्ठ तिष्ठ, न गन्तव्यम् । वृषल, किमयमस्थान एव महानर्थोत्सर्गः क्रियते ?

राजा–आर्येणैवं सर्वत्र निरुद्धचेष्टाप्रसरस्य मम बन्धनमिव राज्यं, न राज्यमिव ।

चाण–वृषल ! स्वयमनभियुक्तानां राज्ञामेते दोषा भवन्ति।

तद् यदि न सहसे, तदा स्वयमेवाभियुज्यस्व ।

राजा—एते वयं स्वकर्मण्यभियुज्यामहे ।

चाण—प्रियं नः, वयमपि स्वकर्मण्याभियुज्यामहे ।

राजा—यद्येवं, तर्हि कौमुदीमहोत्सवप्रतिषेधस्य प्रयोजनं श्रोतुमिच्छामि ।

चाण—वृषल ! कौमुदीमहोत्सवानुष्ठानस्य किं प्रयोजनमित्यहमपि श्रोतुमिच्छामि ।

राजा—प्रथमं तावन्ममाज्ञाव्याघातः [v.l. आज्ञाया अव्याघातः]

चाण—वृषल ! ममापि खलु त्वदाज्ञाव्याघात एव कौमुदीमहोत्सवप्रतिषेधस्य प्रथमं प्रयोजनमिति कुतः ?

अम्भोधीनां तमालप्रभवकिसलयश्यामवेलावनाना-
मा पारेभ्यश्चतुर्णां चटुलतिमिकुलक्षोभितान्तर्जलानाम् ।
मालेवाम्लानपुष्पा तवनृपतिशतैरुह्यते या शिरोभिः
सा मय्येव स्खलन्ती प्रथयति विनयालङ्कृतं ते प्रभुत्वम् ॥२४॥

राजा—अथापरमपि प्रयोजनं यत् तच्छ्रोतुमिच्छामि ।

चाण—तदपि कथयामि ।

राजा—कथ्यताम् ।

चाण—शोणोत्तरे ! शोणोत्तरे ! मद्वचनात् कायस्थमचलं ब्रूहि, यत् तद्भद्रभटप्रभृतीनां लेख्यपत्रं तत् तावदीयतामिति ।

प्रती—यदार्य आज्ञापयति (इति निष्क्रम्य प्रविश्य) आर्य, इदं पत्रम् ।

चाण—(गृहीत्वा) वृषल ! दृश्यतामिदम् ।

राजा—(आत्मगतं वाचयति) स्वस्ति सुगृहीतनामधेयस्य देवस्य चन्द्रगुप्तस्य सहोत्थायिनां प्रधानपुरुषाणां इतोऽपक्रम्य मलयकेतुमाश्रितानां प्रमाण[v.l.परिमाण]लेख्यपत्रमिदम् । तत्र प्रथमं तावत्,गजाध्यक्षो भद्रभटः, अश्वाध्यक्षः पुरुषदत्तः,महाप्रतीहारस्य चन्द्रभानोर्भागिनेयो डिङ्गरातः, देवस्य स्वजनगन्धी [v.l.स्वजन संबंधी] महाराजो बलदेवगुप्तः, देवस्यैव कुमारसेवको राजसेनः, सेनापतेः सिंहबलस्य कनीयान् भ्राता भागुरायणः, मालवराजपुत्रो रोहिताक्षः, क्षत्रगणमुख्यतमो विजयवर्मेति । एते वयं देवस्य कार्ये अवहिताः स्म इति । (प्रकाशम्) एतावदेतत् पत्रम् । अथ ! एतेषामपरागहेतून् श्रोतुमिच्छामि ।

चाण—वृषल ! श्रूयताम अत्र यावेतौ गजाध्यक्षाश्वाध्यक्षौ भद्रभटपुरुषदत्तनामानौ एतौ खलु स्त्रीमद्यमृगयाशीलौ हस्त्यश्वावेक्षणेऽनभियुक्ताविति स्वाधिकाराभ्यामवरोप्य मया स्वजी-

वनमात्रेणैव स्थापितावित्यपरक्तौ, स्वेन स्वेन चाधिकारेण मलयकेतुमाश्रितौ। यावेतौ डिङ्गरातबलगुप्तौ तावप्यत्यन्तलोभाभिभूतौ त्वद्दत्तं जीवनमबहुमन्यमानौ, तत्र बहु लभ्यत इति मलयकेतुमाश्रितौ। योऽप्यसौ भवतः कुमारसेवको राजसेनः सोऽपि तव प्रसादादतिप्रभूतकोशहस्त्यश्वं सहसैव सुमहदैश्वर्यमवाप्य पुनरुच्छेदशङ्क्यापक्रम्य मलयकेतुमाश्रितः। योऽयमपरः सेनापतेः सिंहबलस्य कनीयान् भ्राता भागुरायणः, असावपि तत्र काले पर्वतकेन सह समुत्पन्नसौहार्दस्तत्प्रीत्या च पिता ते चाणक्येन घातित इति रहसि त्रासयित्वा मलयकेतुमपवाहितवान् ततो। भवदपथ्यकारिषु चन्दनदासप्रभृतिषु निगृह्यमाणेषु, स्वदोषाशङ्क्यापक्रम्य मलयकेतुमाश्रितः। तेनाप्यसौ ममानेन प्राणाः परिरक्षिता इति कृतज्ञतां अनुवर्त्तमानेन, पैतृकंच परिचयं ज्ञात्वा आत्मनोऽनन्तरमामात्यपदं ग्राहितः। यावेतौ रोहिताक्षविजयवर्माणौ, तावप्यत्यन्तमानित्वात् स्वदायादेभ्यस्त्वयादीयमानं बहुसंमानमसहमानौ, मलयकेतुमाश्रितौ। इत्येषामपरागहेतवः।

राजा—आर्या! एवमेतेषु परिज्ञातापरागहेतुष्वपि क्षिप्रमेव कस्मान्न प्रतिविहितमार्येण?

चाण—वृषल ! न पारितं प्रतिविधातुम् ।

राजा—किमकौशलात्, उत प्रयोजनापेक्षयैव ?

चाण—कथमकौशलं भविष्यति, नियतं प्रयोजनापेक्षयैव ।

राजा—प्रयोजनमिदानीं श्रोतुमिच्छामि ।

चाण—वृषल ! श्रूयतामवधार्यताञ्च । इह खलु विरक्तानां प्रकृतीनां द्विविधं प्रति विधानम् । तद्यथा, अनुग्रहो निग्रहश्चेति । अनुग्रहस्तावदाक्षिप्ताधिकारयोर्भद्रभटपुरुषदत्तयोःपुनरधिकारारोपणमेव । अधिकारश्च पुनस्तादृशेषु व्यसनदोषादनभियुक्तेषु पुनरारोप्यमाणः,सकलमेव राज्यस्य मूलं हस्त्यश्वमवसादयति । डिङ्गरातबलगुप्तयोरत्यन्तलुब्धप्रकृतिकयोः सकलराज्यसंप्रदानेनाप्यपरितुष्यतोरनुग्रहः कथं शक्यः? राजसेन भागुरायणयोस्तु स्वधनप्राणनाशभीतयोः कुतोऽनुग्रहस्यावकाशः ? रोहिताक्षविजयवर्म्मणोरपि दायादभयमानयोः [v.l. दायादसमानप्रदानपीडितयोर्मानमप्यपमानं मन्यमानयोः] अत्यन्तमानिनोः कीदृशोऽनुग्रहः प्रीतिं जनयिष्यतीति, परिहृतः पूर्वः पक्षः । उत्तरोऽपि खलु वयमचिरादधिगतनन्दैश्वर्याः सहोत्थायिनं प्रधानपुरुषवर्गमुग्रेण दण्डेन पीडयन्तो, नन्दकुलानुरक्तानां प्रकृतीनामविश्वास्या एव भवाम [v.l. मा भूम] इत्यतः परिहृत एव । तदेवमनुगृ-

हीतास्मत्पक्षो राक्षसोपदेशश्रवणप्रवणो महीयसा म्लेच्छराजबलेन परिवृतः पितृवधामर्षितः पर्वतकपुत्रो मलयकेतुरस्मानभियोक्तुमुद्यतः । सोऽयं व्यायामकालो नोत्सवकाल इति । अतो दुर्गसंस्कारे आरब्धव्ये किं कौमुदीमहोत्सवेनेति प्रतिषिद्धः ।

राजा—आर्य ! बहु प्रष्टव्यमत्र ।

चाण—वृषल ! विस्रब्धं पृच्छ, मयापि बह्वाख्येयमत्र ।

राजा—एष पृच्छामि ।

चाण—अहमप्येष कथयामि ।

राजा—योऽस्य सर्वस्यैवानर्थस्यहेतुर्मलयकेतुः, स कस्मादार्येणापक्रामन्नुपेक्षितः ?

चाण—वृषल ! मलयकेतोरपक्रमणानुपेक्षणे द्वयी गतिः स्यात्—निगृह्येत वा, पूर्वप्रतिश्रुतं राज्यार्द्धं वा प्रतिपाद्येत । निग्रहे तावदस्य, पर्वतकोऽस्माभिर्व्यापादित इति कृतघ्नतायाः स्वयं हस्तो दत्तः स्यात् । प्रतिश्रुतार्द्धराज्यप्रतिपादनेऽपि पर्वतकविनाशः केवलं कृतघ्नतामात्रफलः स्यात् [v.l. पर्वतकविनाशे कृतघ्नतामात्रपरिहारः स्यात्] इति मलयकेतुरपक्रान्नुपेक्षितः ।

राजा—आर्य ! अत्र तावदेवम् । राक्षसः पुनरिहैवान्तर्नगरे वर्त्तमान आर्येणोपेक्षित इत्यत्र किमुत्तरमार्यस्य ?

चाण—राक्षसोऽपि स्वामिनि स्थिरानुरागित्वात् सुचिरमेवात्र सहवासाच्च शीलज्ञानां नन्दानुरक्तानां प्रकृतीनामत्यन्तं विश्वास्यः, प्रज्ञापुरुषकाराभ्यामुपेतः, सहायसंपदा युक्तः, कोषबलवानिहैवान्तर्नगरे वर्त्तमानो महान्तं खल्वन्तः कोपमुत्पादयेत् । दूरीकृतस्तु, बाह्यकोपमुत्पादयन्नपि न दुःखसाध्यो भविष्यतीत्यतोऽपक्रामन्नुपेक्षितः ।

राजा—तत् किमर्थमिहस्थ एवोपायैर्नोपक्रान्तः ?

चाण—अथ कथमनुपक्रान्तो भविष्यति । ननूपायैरेवासौ हृदयेशयः शङ्कुरिवोद्धृत्य दूरीकृतः ।

राजा—आर्य ! कस्माद्विक्रम्य न गृहीतः ?

चाण—राक्षसः खल्वसौ । विक्रम्य निगृह्यमाणः स्वयं वा विनश्येत्, युष्मद्बलानि वा विनाशयेत् । एवं सत्युभयथापि दोषः । पश्य,

स हि भृशमभियुक्तो यद्युपेयाद्विनाशं,
ननु वृषल वियुक्तस्तादृशेनापि [v.l. नासि] पुंसा ।

अथ तव बलमुख्यान् नाशयेत् सापि पीडा,
वनगज इव तस्मात् सोऽभ्युपायैर्विनेयः ॥ २५ ॥

राजा—न शक्नुमो वयमार्यस्य वाचा वाचमतिशयितुं [v.l. मतिमतिशयितुम्] सर्वथा अमात्यराक्षस एवात्र प्रशस्यतरः ।

चाण—(सक्रोधम्) न भवानिति वाक्यशेषः । मा तावदेवम् । भो वृषल ! तेन किं कृतम् ?

राजा—यदि न ज्ञायते, तदा श्रूयताम् । तेन खलु महात्मना—

लब्धायां पुरि यावदिच्छमुषितं कृत्वा पदं नो गले,
व्याघातो जयघोषणादिषु बलादस्मद्बलानां कृतः ।
अत्यर्थं विपुलैः स्वनीतिविभवैः संमोहमापादिता
विश्वास्येष्वपि विश्वसन्ति मतयो न स्वेषु वर्गेषु नः ॥ २६ ॥

चाण—(विहस्य) वृषल ! एतत् कृतं राक्षसेन ! मया पुनर्ज्ञातं, नन्दमिव भवन्तमुद्धृत्य, भवानिव भूतले मलयकेतुरधिराज्यमारोपितः ।

राजा—आर्य ! अन्येनैवेद—[v.l. दैवेनेद—] मनुष्ठितं, किमत्रार्यस्य ।

चाण—हे मत्सरिन् !

आरुह्यारूढकोपस्फुरणविषमिताग्राङ्गुलीमुक्तचूडां
लोकप्रत्यक्षमुग्रां सकलरिपुकुलोच्छेददीर्घां प्रतिज्ञाम् ।
केनान्येनावलिप्ता नवनवतिशतद्रव्यकोटीश्वरास्ते
नन्दाः पर्यायभूताः पशव इव हताः पश्यतो राक्षसस्य ॥२७॥

अपिच,

गृध्रैराबद्धचक्रं वियति विचलितैः [v.l. लनया or चलनया]
दीर्घनिष्कम्पपक्षै-
र्धूमैर्ध्वस्तार्कभासां सघनमिव दिशां मण्डलं दर्शयन्तः ।
नन्दैरानन्दयन्तः [v.l. नन्दानां नन्दयन्तः] पितृवननिल-
यान्प्राणिनः पश्य चैतान् [v.l. चैत्याः]
निर्वान्त्यद्यापि नैते स्रुतबहलवसावाहिनो हव्यवाहाः ॥ २८ ॥

राजा—अन्येनैवेदमनुष्ठितम् ।

चाण—आः केन ?

राजा—नन्दकुलविद्वेषिणा दैवेनेदमनुष्ठितम् ।

चाण—दैवमविद्वांसः प्रमाणयन्ति ।

राजा—विद्वांसोऽप्यविकत्थना भवन्ति ।

चाण—(क्रोधं नाटयन्) वृषल ! वृषल ! भृत्यमिव मामा-
रोढुमिच्छसि ?

शिखां मोक्तुं बद्धामपि पुनरयं धावति करः—
(भूमौ पादप्रहारं कृत्वा)

प्रतिज्ञामारोढुं पुनरपि चलत्येष चरणः ।
प्रणाशन्नन्दानां प्रशममुपयातं त्वमधुना
परीतः कालेन, ज्वलयसि मम क्रोधदहनम् ॥ २९ ॥

राजा—(सावेगं स्वगतम्) अये ! तत् कथं सत्यमेव कुपित आर्यः तथाहि,

संरम्भस्पन्दिपक्ष्मक्षरदमललजलक्षालनक्षामयापि
भ्रूभङ्गोद्भेद [v.l. द्भूत] धूमं ज्वलितमिवपुरःपुरः [v.l. पुनः]
पिङ्गया नेत्रभासा ।
मन्ये रुद्रस्य रौद्रं रसमभिनयतस्ताण्डवे संस्मरन्त्या,
संजातोद्यत्कम्पं कथमपि धरया धारितः पादघातः ॥ ३० ॥

चाण—(कृतकं कोपं संहृत्य) वृषल, ! अलमुत्तरोत्तरेण । यद्यस्मत्तो गरीयान् राक्षसोऽवगम्यते, तदिदं शस्त्रं तस्मै दीयतामिति । (शस्त्रमुत्सृज्योत्थाय प्रत्यक्षवदाकाशे लक्ष्यं बद्धा स्वगतम्) राक्षस! राक्षस! एष एव भवतः कौटिल्यबुद्धिविजिगीषोर्बुद्धेः प्रकर्षः

चाणक्यतः स्खलितभक्तिमहं सुखेन
जेष्यामि मौर्यमिति संप्रति यः प्रयुक्तः ।

भेदः किलैष भवता सकलः स एव
संपत्स्यते, शठ तवैव विनाशनाय ॥ ३१ ॥

(इति निष्क्रान्तश्चाणक्यः)

राजा—आर्य, वैहीनरे, अद्यप्रभृति अनादृत्य चाणक्यं, चन्द्रगुप्तः स्वयमेव राज्यकार्याणि करिष्यतीति गृहीतार्थाः प्रकृतयः क्रियन्ताम् ।

कञ्चु—(स्वगतम्) कथं निरुपपद एव चाणक्यो नार्यचाणक्य इति । हन्त, सत्यमेव हृतोऽधिकारः । अथवा, न खल्वत्र वस्तुनि देवदोषः [v.l. देवं दोषेणावमन्तुमर्हामि] कुतः

स दोषः सचिवस्यैव यदसत् कुरुते नृपः ।
याति यन्तुः प्रमादेन गजो व्यालत्ववाच्यताम् ॥३२॥

राजा—आर्य ! किं विचारयसि ?

कञ्चु—देव ! न किञ्चिद् विचारयामि, किन्त्वेतद् विज्ञापयामि, दिष्ट्या देव इदानीं देवः संवृत्त इति ।

राजा—(आत्मगतम्) एवमस्मासु निगृह्यमाणेषु स्वकार्यसिद्धिकामः सकामो भवत्वार्यः । (प्रकाशम्) शोणोत्तरे ! अनेन शुष्ककलहेन शिरोवेदना मां बाधते, तच्छयनगृहमादेशय ।

प्रती—एतु एतु महाराजः ।

राजा—(आसनादुत्थायात्मगतम्)

आर्याङ्गयैव मम लङ्घितगौरवस्य
बुद्धिः प्रवेष्टुमिव भूविवरं प्रवृत्ता ।
ये सत्यमेव हि गुरूनतिपातयन्ति(v.l.न गुरून् प्रतिमानयन्ति)
तेषां कथं नु हृदयं न भिनत्ति लज्जा ॥ ३१ ॥

(इति निष्क्रान्ताः सर्वे)

इति तृतीयोऽङ्कः ।

चतुर्थोऽङ्कः ।

पुरुषः—आश्चर्यम् ! आश्चर्यम् !

राजनियोगो महीयान् [v.l. योजनशतं समधिकं] को नाम
गतागतमिहकरोति ।
अस्थानगमनगुरुका प्रभोराज्ञा यदि न भवति ॥

तद् यावत् अमात्यराक्षसस्यैव गेहं गच्छामि ।(परिश्रान्तवत्परिक्रम्य) भोः ! कोऽत्र दौवारिकाणाम् ? निवेदय तावद् भर्तुरमात्यराक्षसस्य, एष खलु करभकः करभक इव त्वरयन् पाटलिपुत्रादागत इति ।

(प्रविश्य) दौवारिकः भद्र ! मा उच्चैः मन्त्रय । एष खलु भर्त्ता अमात्यराक्षसः राज्यकार्यचिन्ताजनितेन जागरेण समुत्पन्नशीर्षवेदनोऽद्यापि तावत् न शयनतलं मुञ्चति, तस्मात् तिष्ठ तावन्मुहुर्त्तं, यावत् तस्य लब्धावसरो भूत्वा भवत आगमनं निवेदयामि ।

पुरु—भद्रमुख ! यथा ते रोचते ।

(ततः प्रविशति शयनगृहगत आसनस्थः शकटदासेन सह सचिन्तो राक्षसः)

राक्ष—(आत्मगतम्)

मम विमृशतः कार्याम्भे विधेरविधेयतां
सहजकुटिलां कौटिल्यस्य प्रचिन्तयतो मतिम् ।
अथ च विहिते तत् [v.l. मत्] कृत्यानां निकाममुपग्रहे
कथमिदमिहेत्युन्निद्रस्य प्रयान्त्यनिशं निशाः ॥ २ ॥

अपि च,

कार्योपक्षेपमादौ तनुमपि रचयंस्तस्य विस्तारमिच्छन्
बीजानां गर्भितानां फलमतिगहनं गूढमुद्भेदयंश्च ।
कुर्वन् बुद्ध्या विमर्शं प्रसृतमपि, पुनः संहरन्कार्य जातं,
कर्त्ता वा नाटकानामिममनुभवति क्लेशमस्मद्विधो वा ॥३॥

तदपि नाम दुरात्मा चाणक्यबटुः—

(उपसृत्य) दौवारिकः—जयतु जयतु !

राक्ष—अभि [v.l. अति] सन्धातुं शक्यः स्यात्—

दौवा—अमात्यः ।

राक्ष—[वामांक्षिस्पन्दं सूचयित्वा आत्मगतम्] चाणक्यबटुर्जयतु । अतिसन्धातुं शक्यः स्यादमात्य इति वागीश्वरी वामाक्षिस्पन्दनेन प्रस्तावगता [v.l. गतं] प्रतिपादयति । तथापि नोद्यमस्त्याज्यः । (प्रकाशम्) भद्र, किमसि वक्तुकामः ?

दौवा—अमात्य, करभको द्वारि तिष्ठति ।

राक्ष—शीघ्रं प्रवेशयैनम् ।

दौवा—तथा (इति निष्क्रम्य पुरुषमुपसृत्य) भद्र उपसर्प अमात्यम् ।

(इति निष्क्रान्तो दौवारिकः)

कर—(राक्षसमुपसृत्य) जयतु जयतु अमात्यः ।

राक्ष—[नाटयेनावलोक्य] भद्र करभक, (स्वागतमुपविश्यताम् ।

कर—यदमात्य आज्ञापयति (भूमावुपविशति)

राक्ष—(स्वगतम्) अथ कस्मिन् प्रयोजने मयाऽयं प्रणिधिः प्रहित इति, प्रभूतत्वात् प्रयोजनानां न खल्ववधारयामि ।

(इति चिन्तां नाटयति)

(ततः प्रविशति वेत्रपाणिरपरः पुरुषः)

पुरु—अपसरत हे आर्याः ! अपसरत । अपेत हे मानवाः; अपेत । किं न पश्यथ ?

दूरे प्रत्यासत्तिर्दर्शनमपि दुर्लभमधन्यैः ।
कल्याणकुलगृहाणां देवाना मिवमनुष्यदेवानाम् ॥ ४ ॥

आकाशे(आर्यः)किं भणथ, किंनिमित्तमेषा अपसारणा क्रियते ? आर्याः ! एष खलु कुमारो मलयकेतुः समुत्पन्नशीर्षवेदनममात्यराक्षसं श्रुत्वा, प्रेक्षितुं इत एव आगच्छति । एतेन कारणेन अपसारणा क्रियते । (इति निष्क्रान्तः पुरुषः)

ततः प्रविशति भागुरायणेन कञ्चुकिना चानुगम्यमानो मलयकेतुः

मल—(निःश्वस्यात्मगतम्) अद्य दशमो मासस्तातस्योपरतस्य । न चास्माभिर्वृथापुरुषाभिमानमुद्वहद्भिस्तमुद्दिश्य तोयाञ्जलिरप्यावर्जितः । प्रतिज्ञातमेतत् पुरस्तात् ।

वक्षस्ताडनभिन्नरत्नवलयं भ्रष्टोत्तरीयांशुकं
हाहेत्युच्चरितार्त्तनादकरुणं भूरेणुरूक्षालकम् ।
तादृङ्मातृजनस्य शोकजनितं संप्रत्यवस्थान्तरं,
शत्रुस्त्रीषु मया विधाय गुरवे देयो निवापाञ्जलिः ॥ ५ ॥

तत् किमिह बहुना ।

उद्यच्छता धुरमकापुरुषानुरूपां
गन्तव्यमाजिनिधनेन [v.l. विहितेन] पितुः पथा वा ।
आच्छिद्य वा स्वजननीजनलोचनेभ्यो
नेयो मया रिपुवधूनयनानि बाष्पः ॥ ६ ॥

(प्रकाशम्) आर्य ! जाजले ! उच्यन्तामस्मद्वचनादनुयायिनो राजानः, एक एवाहममात्यराक्षसस्यातर्कितागमनेन प्रीतिमुत्पादयितुमिच्छामि । अतः कृतमनुगमनक्लेशेनेति ।

कञ्चु—यदाज्ञापयति कुमारः । (परिक्रम्याकाशे) भो भो राजानः, कुमारः समाज्ञापयति । न खल्वहं केनचिदनुगन्तव्यः इति । (विलोक्य सहर्षम्) कुमार ! कुमार ! एते भवदाज्ञासमनन्तरमेव प्रतिनिवृत्ताः सर्व एव राजानः । पश्यतु कुमारः । सोत्सेधैः स्कन्धदेशैः खरतरकविका [v.l. खरकविककशा] कर्षणात्यर्थभुग्नैः अश्वाः कैश्चिन्निरुद्धाः खमिव खुरपुटैः खण्डयन्तः पुरस्तात् ।

केचिन्मातङ्गमुख्यैर्विहतजवतया मूकघण्टैर्निवृत्ताः
मर्यादां भूमिपाला जलधय इव ते देव नोल्लङ्घयन्ति ॥ ७ ॥

मल– आर्य जाजले, त्वमपि सपरिजनो निवर्त्तस्व । भागुरायण एक एव मामनुगच्छतु ।

कञ्चु–यदाज्ञापयति कुमारः । (इति सपरिजनो निष्क्रान्तः)

मल–सखे भागुरायण, विज्ञापितोऽहमिहागच्छद्भिर्भद्रभट-प्रभृतिभिः, यथा न वयं अमात्यराक्षसद्वारेण कुमारमाश्रयामहे, किंतु कुमारस्य सेनापतिं शिखरसेनं द्वारीकृत्य दुष्टामात्यपरिगृहीताच्चन्द्रगुप्तादपरक्ताः सन्तः कुमारमाभिरामिकगुणयोगादाश्रयणीयमाश्रयामह इति । तन्न मया सुचिरमपि विचारयता तेषां वाक्यार्थोऽवधारितः।

भागु–कुमार ! नैवायमत्यन्तदुर्बोधोऽर्थः। पश्य, विजिगीषुरात्मगुणसंपन्नः [v.l. विजिगीषुमात्मगुणसंपन्नं] प्रियहितद्वारेणाश्रयणीयमा श्रयेदिति ननु न्याय एवामर्थः ।

मल–सखे भागुरायण, नन्वस्माकममात्यराक्षसः प्रियतमो हिततमश्च ।

भागु–कुमार ! एवमेतत्, किंतु अमात्यराक्षसश्चाणक्ये बद्धवैरो न तु चन्द्रगुप्ते, तद् यदि कदाचिच्चन्द्रगुप्तश्चाणक्यमतिवर्जितकाशिनमसहमानः साचिव्यादवरोपयेत्, ततो नन्दकुलभक्त्या नन्दान्वय एवायमिति कृत्वा, सुहृज्जनापेक्षया च, अमा-

त्यराक्षसश्चन्द्रगुप्तेन सह संदधीत । चन्द्रगुप्तोऽपि पितृपर्यायागत एवायमिति कृत्वा सन्धिमनुमन्येत । एवं सत्यस्मास्वपि कुमारो न विश्वसेदित्ययमेषां वाक्यार्थः ।

मल–युज्यते । सखे भागुरायण, अमात्यराक्षसस्य गृहमार्गमादेशय ।

भागु–इत इतः कुमारः । (इति उभौ परिक्रामतः)

भागु–कुमार ! इदममात्यराक्षसस्य गृहम् प्रविशतु कुमारः ।

मल–एष प्रविशामि । (इति उभौ प्रवेशनं नाटयतः)

राक्ष–आं स्मृतम् (प्रकाशम्) भद्र ! अपि दृष्टस्त्वया कुसुमपुरे वैतालिकः स्तनकलशः ।

कर–अमात्य, अथ किम् ?

मल–सखे ! भागुरायण ! कुसुमपुरवृत्तान्तः प्रस्तूयते । तन्नोपसर्पावः शृणुवस्तावत् । किङ्कारणमिति ।

सत्त्वभङ्गभयाद्राज्ञां कथयन्त्यन्यथा पुरः ।
अन्यथा विवृतार्थेषु स्वैरालापेषु मन्त्रिणः ॥ ८ ॥

भागु—यदाज्ञापयति कुमारः ।

राक्ष—भद्र ! अपि तत् कार्यं सिद्धम् ?

कर–अमात्यस्य प्रसादेन सिद्धम् ।

मल–सखे भागुरायण, किं तत् कार्यम् ?

भागु–कुमार ! गहनः खलु सचिववृत्तान्तो, नैतावता परिच्छेत्तुं शक्यते । अवहितस्तावत् श्रोतुमर्हति कुमारः ।

राक्ष–भद्र, विस्तरेण श्रोतुमिच्छामि ।

कर–शृणोतु अमात्यः, अस्ति तावत् अहममात्येनाज्ञप्तो यथा–करभक कुसुमपुरं गत्वा मम वचनेन त्वया भणितव्यो वैतालिकः स्तनकलशः यथा चाणक्यहतकेन तेषु तेषु आज्ञाभङ्गेषु अनुष्ठीयमानेषु, चन्द्रगुप्तः समुत्तेजनसमर्थैः श्लोकैरुपश्लोकयितव्यः ' इति ।

राक्ष–ततस्ततः ।

कर–ततो मया पाटलिपुत्रं गत्वा, श्रावितः अमात्यस्य संदेशं वैतालिकः स्तनकलशः ।

राक्ष—ततस्ततः ।

कर–अत्रान्तरे नन्दकुलविनाशदूनस्य पौरजनस्य परितोषं समुत्पादयता चन्द्रगुप्तेन अघोषितः कुसुमपुरे कौमुदीमहोत्सवः । सोऽपि चिरकालप्रवर्तनजनितपरितोषो भिमतवधू-[v.l. बन्धु] जनसमागम इव, सस्नेहं बहुमानितः नगरजनेन ।

राक्ष—सवाष्पम् । हा ! देव ! नन्द !

कौमुदी कुमुदानन्दे जगदानन्दहेतुना ।
कीदृशी सति चन्द्रेऽपि नृपचन्द्र त्वया विना ॥ ९ ॥

भद्र ! ततस्ततः ।

अमात्य ! ततः स लोकलोचननानन्दभूतोऽनिच्छत एव तस्य नागरजनस्य निवारितश्चाणक्यहतकेन कौमुदीमहोत्सवः । अत्रान्तरे स्तनकलशेन प्रवर्त्तिता चन्द्रगुप्तस्य समुत्तेजनसमर्था श्लोकपरिपाटी ।

राक्ष—सहर्षम् । साधु, सखे स्तनकलश, साधु । काले भेदबीजमुप्तमवश्यमेव फलमुपदर्शयिष्यति । यतः,

सद्यःक्रीडारसच्छेदं प्राकृतोऽपि न मर्षयेत् ।
किमु लोकाधिकं धाम बिभ्राणः पृथिवीपतिः ॥ १० ॥

मल—एवमेतत् । (सद्यः क्रीडेत्यादि पुनः पठति)

राक्ष—ततस्ततः ।

कर—ततश्चन्द्रगुप्तेन आज्ञाभङ्गकलुषितहृदयेन प्रसङ्गसूचितममात्यगुणं प्रशस्य अपभ्रंशितः अधिकाराच्चाणक्यहतकः ।

मल—सखे भागुरायण, गुणप्रशंसया दर्शितश्चन्द्रगुप्तेन राक्षसे भक्तिपक्षपातः ।

भागु—कुमार ! न तथा गुणप्रशंसया, यथा चाणक्यवटो-र्निराकरणेन ।

राक्ष—भद्र, किमयमेवैकः कौमुदीमहोत्सवप्रतिषेधश्चन्द्रगुप्तस्य चाणक्यं प्रति कोपकारणमुतान्यदप्यस्ति ?

मल—सखे भागुरायण, चन्द्रगुप्तस्य अपरकोपकारणान्वेषणे किं फलमेष पश्यति ?

भागु—कुमार, एतत् फलं पश्यति । मतिमांश्चाणक्यो न निष्प्रयोजनमेव चन्द्रगुप्तं कोपयिष्यति । नच कृतवेदी चन्द्रगुप्त एतावता गौरवमुल्लङ्घयिष्यति । सर्वथा चाणक्यचन्द्रगुप्तयोः पुष्कलात् कारणाद्यो विश्लेष उत्पद्यते स आत्यन्तिको भविष्यतीति ।

अमात्य ! अस्ति अन्यदपि कोपकारणं उपेक्षितः अनेना-पक्रामन् कुमारो मलयकेतुः अमात्यराक्षसश्च ।

राज—(सहर्षम्) सखे ! शकटदास ! हस्ततलगतः संप्र-ति चन्द्रगुप्तो भविष्यति । इदानीं चन्दनदासस्य बन्धनान्मोक्षः, भवतां च पुत्रदारैः सह समागमः ।

मल—सखे ! भागुरायण ! हस्ततलगतो मे सम्प्रति चन्द्र-गुप्तो भविष्यतीति व्याहरतः कोस्याभिप्रायः ?

भागु–किमन्यत्, चाणक्यादपकृष्टस्य चन्द्रगुप्तस्योद्धरणान्न किंचित्कार्यं पश्यति । [v.l. उद्धरेण सौकर्य मवश्यं पश्यति]

राक्ष–भद्र ! हृताधिकारः साम्प्रतं कासौ वटुः ?

कर–तस्मिन्नेव पाटलिपुत्रे प्रतिवसति !

राक्ष—(सावेगम्) भद्र । तत्रैव प्रतिवसति, न तपोवनं गतः, प्रतिज्ञां वा न पुनः समारूढवान् ?

कर—अमात्य, तपोवनं गमिष्यतीति श्रूयते ।

राक्ष – (सावेगम्) शकटदास ! नेदमुपपद्यते । पश्य,

देवस्य येन पृथिवीतलवासवस्य,
स्वाग्रासनापनयननाम् [v.l. पनयजा] निकृतिर्न सोढा ।
सोऽयं स्वयंकृतनराधिपतेर्मनस्वी
मौर्यात् कथं नु परिभूतिमिमां सहेत ? ॥ ११ ॥

मल—सखे भागुरायण, चाणक्यस्य तपोवनगमने पुनः प्रतिज्ञारोहणे वा कास्य स्वार्थसिद्धिः ?

भागु–कुमार ! नायमत्यन्तदुर्बोधोऽर्थः, यावद्यावन्निरपेक्ष-श्चाणक्यहतकश्चन्द्रगुप्ताद् दूरीभवति तावत् तावदस्य स्वार्थसिद्धिः ।

शक—अमात्य ! अलमन्यथा विकल्प्य ! एतदुपपद्यत एव । कुतः । पश्यत्वमात्यः ।

राज्ञां चूडामणीन्दुद्युतिखचितशिखे मूर्ध्नि विन्यस्तपादः
स्वैरेवोत्पाद्यमानं किमिति विषहते मौर्य आज्ञाविघातम् ।
कौटिल्यः कोपनोऽपि स्वयमभिचरणज्ञातदुःखप्रतिज्ञा
दैवात् पूर्णप्रतिज्ञः पुनरपि न करोत्यायतिग्लानिभीतः ॥१२॥

राक्ष—सखे शकटदास, एवमेतत्, तद गच्छ, विश्रामय करभकम् ।

शक—यदाज्ञापयत्यमात्य इति (करभकेण सह निष्क्रान्तः)

राक्ष—अहमपि कुमारं द्रष्टुमिच्छामि ।

मल—अहमेवार्यं द्रष्टुमागतः ।

राक्ष—(नाट्येन नावलोक्य) अये ! कुमार एवागतः । (आसनादुत्थाय) इदमासनमुपवेष्टुमर्हति कुमारः ।

मल—अहमुपविशामि । उपविशत्वार्यः । (इति यथासनमुपविष्टौ)

मल—आर्य ! अपि सह्या शिरोवेदना ?

राक्ष—कुमारस्याधिराजशब्देनातिरस्कृते कुमारशब्दे, कुतः मे शिरोवेदनायाः सह्यता ?

मल—स्वयमुरीकृतमेतदार्येण, न दुष्प्रापं भविष्यति । तत् कियन्तं कालमस्माभिरेवं संभृतबलैरपि शत्रुव्यसनमवेक्षमाणैरुदासितव्यम् ?

राक्ष—कुमार ! कुतोऽद्यापि कालहरणस्यावकाशः ? प्रतिगृह्यतां विजयाय ।

मल—अमात्य ! अपि शत्रोर्व्यसनमुपलब्धम् ?

राक्ष—बाढमुपलब्धम् ।

मल—कीदृशम् ?

राक्ष—सचिवव्यसनं । किमन्यत्? अपकृष्टश्चाणक्याच्चन्द्रगुप्तः ।

मल—अमात्य ! सचिवव्यसनमव्यसनमेव ।

राक्ष—कुमार ! अन्येषां भूपतीनां कदाचिदमात्यव्यसनमव्यसनं स्यात्, न पुनश्चन्द्रगुप्तस्य ।

मल—आर्य ! ननु विशेषतश्चन्द्रगुप्तस्य ।

राक्ष—किं कारणम् ।

मल—चन्द्रगुप्तप्रकृतीनां हि चाणक्यदोषा एवापरागहेतवः । तस्मिंश्च निराकृते प्रथममपि चन्द्रगुप्तानुरक्ताः प्रकृतयः संप्रति सुतरामेव तत्रानुरागं दर्शयिष्यन्ति ।

राक्ष—कुमार, नैतदेवम् । ताः खलु द्विप्रकाराः प्रकृतयः, चन्द्रगुप्तसहोत्थायिन्यो नन्दकुलानुरक्ताश्च । तत्र चन्द्रगुप्तसहोत्थायिनीनां प्रकृतीनां चाणक्यदोषा एव विरागहेतवो, न नन्दकुला-

नुरक्तानाम्।तास्तु खलु नन्दकुलमनेननपितृभूतं कृतघ्नेन घातितमित्य परागामर्षाभ्यां विप्रकृताः सत्यः स्वाश्रयमलभमानाश्चन्द्रगुप्तमे-वानुवर्त्तन्ते । त्वादृशं पुनः प्रतिपक्षोद्धरणे संभाव्य[v.l. सम्भा-वित] शक्तिमभियोक्तारमासाद्य, क्षिप्रमेनं परित्यज्य, त्वामेवा-श्रयन्ते इति अत्र निदर्शनं वयमेव ।

मल—अमात्य, किमेतदेवैकं सचिवव्यसनमभियोगकारणं चन्द्रगुप्तस्य ? आहोस्विदन्यदप्यस्ति ।

राक्ष—कुमार, किमन्यैर्बहुभिरपि? एतद्धि तत्र प्रधानतमम् ।

मल—आर्य कथमिव प्रधानतमम् ? किमिदानीं चन्द्रगुप्तः स्वराज्यकार्यधुरामन्यत्र मन्त्रिण्यात्मनि वा समासज्य स्वयं प्रतिविधातुमसमर्थः स्यात् ?

राक्ष—बाढमसमर्थ एव ।

मल—किंकारणम् ?

राक्ष—स्वायत्तसिद्धिषु उभयायत्तसिद्धिषु वा भूमिपालेषु कदाचिदेतत् सम्भवति । चन्द्रगुप्तस्तु दुरात्मा, नित्यं सचिवाय-त्तसिद्धावेव स्थितश्चक्षुर्विकल इवाप्रत्यक्षसर्वलोकव्यवहारः कथमिव स्वयं प्रतिविधातुं समर्थः स्यात् ? कुतः ?
अत्युच्छ्रिते मन्त्रिणि पार्थिवे च विष्टभ्य पादावुपतिष्ठते श्रीः ।

सा स्त्रीस्वभावादसहा भरस्य तयोर्द्वयोरेकतरं जहाति ॥१३॥
अपिच,

नृपोऽपकृष्टः सचिवात् तदर्पणः [v.l. अतन्त्रक,] स्तनंधयोऽत्य-
न्तशिशुः स्तनादिव ।
अदृष्टलोकव्यवहारमूढधीर्मुहूर्तमप्युत्सहते न वर्त्तितुम् ॥ १४ ॥

मल—(आत्मगतम्) दिष्ट्या न सचिवायत्ततन्त्रोऽस्मि । (प्रकाशम्) अमात्य ! यद्यप्येवं तथापि खलु बहुष्वभियोगकारणेषु सत्सु सचिवव्यसनमभियुञ्जानस्य शत्रुमभियोक्तुर्नैकान्तिकी [v.l. एकान्तिकी कार्य-] सिद्धिर्भवति ।

राक्ष—ऐकान्तिकीमेव सिद्धिमवगन्तुमर्हति कुमारः । कुतः ?

स्वयुत्कृष्टबले, ऽभियोक्तरि नृपे, नन्दानुरक्ते पुरे,
चाणक्ये चलिताधिकारविमुखे मौर्ये नवे राजनि ।
स्वाधीने मयि—। (इत्यर्द्धोक्ते लज्जां नाटयन्)
—मार्गमात्रकथनव्यापारयोगोद्यमे,
त्वद्बाञ्छान्तरितानि संप्रति विभो तिष्ठन्ति साध्यानि नः ॥१५॥

मल—अमात्य ! यद्येवमभियोगकालममात्यः पश्यति, तत् किमास्यते ? पश्य,

उत्तुङ्गास्तुङ्गकूलं सुतमदसलिलाः प्रस्यन्दिसलिलं

श्यामाः श्यामोपकण्ठद्रुममलि [v.l. अति] मुखराःकल्लोलमुखरम्।
स्रोतःखातावसीदत्तटमुरुदशनैरुत्सादिततटाः
शोणं सिन्दूरशोणा मम गजपतयः पास्यन्ति शतशः ॥ १६ ॥

अपिच,

गम्भीरगर्जितरवाः स्वमदाम्बुमिश्रं
आसारवर्षमिव सीकरमुद्गिरन्त्यः।
विन्ध्यं विकीर्णसलिला इव मेघमाला
रुन्धन्तु [v.l. रोत्स्यन्ति] वारणघटा नगरं मदीयाः १७

(इति भागुरायणेन सह निष्क्रान्तो मलयकेतुः)

राक्ष—कः कोऽत्र भोः ?

(प्रविश्य) पुरुषः—आज्ञापयतु अमात्यः।

राक्ष—प्रियंवदक! ज्ञायतां सांवत्सरिकाणां द्वारि कस्तिष्ठति।

प्रियं—यदमात्य आज्ञापयति। (इति निष्क्रम्य क्षपणकं दृष्ट्वा पुनः प्रविश्य च) अमात्य ! क्षपणकः।

राक्ष—(स्वगतम् अनिमित्तं सूचयित्वा) कथं प्रथममेव क्षपणकदर्शनम् ?

प्रियं—जीवसिद्धिः।

राक्ष—(प्रकाशम्) अवीभवत्सदर्शनं कृत्वा प्रवेशय।

प्रियं–तथा । इति निष्क्रान्तः ।

(ततः प्रविशति क्षपणकः)

क्षप–शासनमर्हतां प्रतिपद्यध्वं मोहव्याधिवैद्यानाम् ।
ये प्रथम [v.l. मुहूर्त] मात्रकटुकं पश्चात् पथ्यमुपादिशन्ति।
(उपसृत्य) धर्मसिद्धिर्भवतु श्रावकानाम्

राक्ष–भदन्त, निरूप्यतां, तावदस्माकं प्रस्थानदिवसः ।

क्षप–(नाटयेन चिन्तयित्वा) श्रावक ! निरूपिता मया आ मध्याह्नान् निवृत्तसर्वकल्याणा [v.l. निवृत्तसकलदोषा निवृत्तसप्तशकला or निवृत्तसप्तमकरणाor निवृत्तसप्तमकलादोषा] तिथिः सम्पूर्णचन्द्रा पौर्णमासी, युष्माकमुत्तरस्या दिशो दक्षिणां दिशं प्रस्थितानां अदक्षिणनक्षत्रम् [v.l.दक्षिणद्वारिकं] अपिच,

अस्ताभिमुखे सूरे उदिते सपूर्णमण्डले चन्द्रे ॥
गमनं [v.l. ग्रहपति] बुधस्य लग्ने, उदितास्तमिते च केतौ ॥

राक्ष–भदन्त, तिथिरेव तावन्न शुद्धति ।

क्षप–(नाटयेन चिन्तयित्वा) श्रावक

एकगुणा भवति तिथिश्चतुर्गुणं भवति नक्षत्रम् ।
चतुःषष्टिगुणं लग्नं, एष ज्योतिषतन्त्रसिद्धान्तः ॥ २० ॥
लग्नं भवति सुलग्नं सौम्ये ग्रहे यद्यपि दुर्लग्नम् ।

वहसि दीर्घां सिद्धिं [v.l. प्राप्नोति दीर्घमायुः] चन्द्रस्य बलेन गच्छन् ॥ २१ ॥

राक्ष—भदन्त ! अपरैः सांवत्सरिकैः सह संवाद्यताम् ।

क्षप—संवादयतु श्रावकः । अहं पुनर्गमिष्यामि ।

राक्ष—न खलु कुपितो भदन्तः ।

क्षप—न कुपितो युष्माकं भदन्तः ।

राक्ष—कस्तर्हि ?

क्षप—(स्वगतम्) भगवान् कृतान्तः । यदात्मनः पक्षं उज्झित्वा परपक्षं प्रमाणीकरोषि ।

(इति निष्क्रान्तः क्षपणकः)

राक्ष—प्रियंवदक, ज्ञायतां का वेला वर्त्तत इति ।

प्रियं—यदमात्य आज्ञापयति । (निष्क्रम्य पुनः प्रविश्य च) अस्ताभिलाषी भगवान्सूर्यः ।

राक्ष—(आसनादुत्थाय विलोक्य च) अये अस्ताभिलाषी भगवान् सहस्रदीधितिः । तथाहि—

आविर्भूतानुरागाःक्षणमुदयगिरेरुज्जिहानस्य भानोः
पत्रच्छायैः पुरस्तादुपवनतरवो दूरमाश्वेव गत्वा ।

एते तस्मिन् निवृत्ताः पुनरितरककुप् [v.l. गिरि] प्रान्तपर्यस्ताबिम्बे
प्रायो भृत्यास्त्यजन्ति प्रचलितविभवं स्वामिनं सेवमानाः॥२२॥

(इति निष्क्रान्ताः सर्वे)

चतुर्थोऽङ्कः ।

पञ्चमोऽङ्कः ।

(ततः प्रविशति लेखमलङ्करणस्थगिकाञ्च समुद्रामादाय सिद्धार्थकः)।

सिद्धा—आश्चर्यम् ! आश्चर्यम् ।

बुद्धिजलनिर्झरैः सिच्यमाना देशकालकलशैः ।
दर्शयिष्यति कार्यफलं गुरुकं चाणक्यनीतिलता ॥ १ ॥

तद् गृहीतो मयार्यचाणक्येन प्रथमलेखितो लेखः, अमात्यराक्षसस्य मुद्रालाञ्छिता इयं आभरणपेटिका । चलितोऽस्मि किल पाटलिपुत्रं, तद् यावत् गच्छामि । (परिक्रम्यावलोक्य च) कथं क्षपणकः आगच्छति ? यावद् अशकुनभूतमस्य दर्शनं मम संमतमेव । तस्मान्न प्रतिहरामि ।

क्षप—अर्हतां प्रणमामो ये ते गम्भीरतया बुद्धेः ।
लोकोत्तरैर्लोके सिद्धिं मार्गे मार्गयन्ति [v.l. गच्छन्ति] ॥२॥

सिद्धां—भदन्त ! प्रणमामि ।

क्षप—श्रावक ! धर्मलाभस्ते भवतु । श्रावक । प्रस्थानसमुद्वहने कृतव्यवसायमिवत्वां पश्यामि ।

सिद्धां—कथं भदन्तो जानाति

क्षप—श्रावक, किमत्र ज्ञातव्यम् ! ननु एष ते मार्गादेशकुशलः शकुनःकरगतो लेखश्च [v.l. मार्गनौकर्णधारो लेख] सूचयति।

सिद्धां—ज्ञातं भदन्ते न देशान्तरं चलितोऽस्मि । तत् कथयतु भदन्त कीदृशोऽद्य दिवसः ।

क्षप—भदन्त ! मुण्डं मुण्डयित्वा [v.l. मुण्डितमुण्डो] त्वं नक्षत्राणि पृच्छसि ?

सिद्धां—भदन्त ! साम्प्रतमपि किं जातं । कथय । यदि आत्मनः अनुकूलं भवेत् तदा गमिष्यामि, अन्यथा निवर्त्तिष्ये ।

क्षप—क्षपणक, न सांप्रतमेतस्मिन् मलयकेतुकटके अनुकूलं भविष्यति ।

सिद्धा—भदन्त ! कथय कुत एतत् ।

क्षप—श्रावक निशामय । प्रथमं तावदत्र मलयकेतुकटके लोकस्यानिवारितो निर्गमप्रवेश आसीत् । इदानीं इतः प्रत्यासन्ने कुसुमपुरे, न कोऽपि अमुद्रालाञ्छितो निष्क्रमितुं प्रवेष्टुं

वा अनुमोद्यते । तद् यदि भागुरायणस्य मुद्रालाञ्छितोऽसि तदा गच्छ विश्वस्तः, अन्यथा निवृत्य निरुत्कण्ठं तिष्ठ । मा गुल्मस्थानाधिपैः संयमितकरचरणो राजकुलं प्रवेश्यसे ।

सिद्धा—किं न जानाति भदन्तः, यथा अमात्यराक्षसस्य सन्निहितः सिद्धार्थकोऽहमिति, तद् अमुद्रालाञ्छितमपि मां निष्क्रामन्तं कस्य शक्तिर्निवारयितुम् ?

क्षप—श्रावक ! राक्षसस्य पिशाचस्य वा कोलिकरो भव । नास्ति पुनस्ते अमुद्रालाञ्छितस्य निष्क्रमणोपायः ।

सिद्धा—भदन्त ! न कुप्य, भण मे कार्यसिद्धिर्भवतु इति ।

क्षप—श्रावक, ! गच्छ, भवतु ते कार्यसिद्धिः । अहमपि भागुरायणात् पाटलिपुत्रं गन्तुं मुद्रां याचे ।

(ततः प्रविशति पुरुषेणानुगम्यमानो भागुरायणः)

भागु—(आत्मगतम्) अहो ! वैचित्र्यं आर्यचाणक्यनीतेः ! कुतः ?

मुहर्लक्ष्योद्भेदा, मुहुरधिगमाभावगहना
मुहुः संपूर्णाङ्गी, मुहुरतिकृशा कार्यवशतः ।
मुहुर्नेश्यद्बीजा, मुहुरपि बहुप्रापितफले-
त्यहो चित्राकारा नियतिरिव नीतिर्नयविदः ॥ ३ ॥

(प्रकाशम्) भद्र ! भासुरक ! न मां दूरीभवन्तमिच्छति कुमारः । अतोऽस्मिन्नेवास्थानमण्डपे विन्यस्यतामासनम् ।

पुरुषः—इदमासनम् । उपविशतु आर्यः ।

भागु—(उपविश्य) भद्र ! भासुरक ! यः कश्चिन्मुद्रार्थी मां द्रष्टुमिच्छति, स त्वया प्रवेशयितव्यः ।

पुरु—यदार्य आज्ञापयति (निष्क्रान्त)

भागु—(स्वगतम्) कष्टमेवमपि नामायमस्मासु स्नेहवान् कुमारो मलयकेतुरतिसंधातव्यः इत्यहो दुष्करम् ।

अथवा,

कुले, लज्जायां च, स्वयशसि च, माने च, विमुखः,
शरीरं विक्रीय क्षणिकमपि लोभाद् धनवति [v. l. क्षणिक-
धनलोभाद्धनवति]
तदाज्ञां कुर्वाणो हितमहितमित्येतदधुना
विचारातिक्रान्तः किमिति परतन्त्रो विमृशति ॥ ४ ॥

(ततः प्रविशति प्रतीहार्यनुगतो मलयकेतुः)

मल—(स्वगतम्) अहो राक्षसं प्रति मे विकल्पबाहुल्यादाकुला बुद्धिर्न निश्चयमधिगच्छति । कुतः ?

भक्त्या नन्दकुलानुरागदृढया नन्दान्वयालम्बिना

किं चाणक्यनिराकृतेन कृतिना मौर्येण संधास्यते ।
स्थैर्यं भक्तिगुणस्य वाधिगणयन् [v. l. वा विगणयन्] किं
सत्यसंधो भवेद् ।

इत्यारूढकुलालचक्रमिव मे चेतश्चिरं भ्राम्यति ॥ ९ ॥

(प्रकाशम्) विजये, क्व भागुरायणः ?

प्रतीहारी—कुमार ! एष खलु कटकान्निष्क्रमितुकामानां मुद्रासंप्रदानमनुतिष्ठति ।

मल—विजये, मुहूर्त्तं निभृतपदसञ्चारा भव, यावदस्य पराङ्मुखस्यैव पाणिभ्यां नयने पिदधामि ।

प्रती—यत्कुमार आज्ञापयति ।

(प्रविश्य) भासुरकः—आर्य एष खलु क्षपणकः मुद्रानिमित्तं आर्यं प्रेक्षितुमिच्छति ।

भागु—प्रवेशय ।

भासु—तथा (इति निष्क्रान्तः)

(प्रविश्य) क्षपणकः—धर्मसिद्धिः श्रावकानां भवतु ।

भागु—(नाट्येनावलोक्य स्वगतम्) अये ! राक्षसस्य मित्रं जीवसिद्धिः । (प्रकाशम्) भदन्त ! न खलु राक्षसस्य प्रयोजनमेव किञ्चिदुद्दिश्य गम्यते ?

क्षप—(कर्णौ पिधाय) शान्तं पापं, शान्तं पापम्! श्रावक, तत्रैव गमिष्यामि यत्र राक्षसस्य पिशाचस्य वा नामापि न श्रूयते।

भागु—भदन्त! बलीयांस्ते सुहृदि प्रणयकोपः। तत् किमपराद्धं राक्षसेन भदन्तस्य?

क्षप—श्रावक, न मे किमपि राक्षसेनापराद्धम्। स्वयमेव हताशो मन्दभाग्यः आत्मनः कर्मसु लज्जे। [v. l. आत्मनोपराध्यामि]

भागु—भदन्त! वर्द्धयसि मे कुतूहलम्।

मल—(स्वगतम्) मम च।

भागु—श्रोतुमिच्छामि।

मल—(स्वगतम्) अहमपि।

क्षप—श्रावक, किमेतेन अश्रोतव्येन श्रुतेन?

भागु—भदन्त! यदि रहस्यं, तदा तिष्ठतु।

क्षप—श्रावक, न रहस्यं किंतु अतिनृशंसम्।

भागु—तर्हि कथ्यताम्।

क्षप—श्रावक, न रहस्यमेतत्। तथापि न कथयिष्यामि।

भागु—भदन्त, अहमपि मुद्रां न दास्यामि।

क्षप—(स्वगतम्) युक्तमिदानीमर्थिने कथयितुम्।

(प्रकाशम्) का गतिः। एष निवेदयामि, शृणोतूपासकः। अस्ति तावत् अहमधन्यः प्रथमं पाटलिपुत्रे निवसन् राक्षसस्य मित्रत्वमुपगतः। तस्मिन्नेवावसरे राक्षसेन गूढविषकन्याप्रयोगमुत्पाद्य घातितो देवः पर्वतेश्वरः।

मल—(सबाष्पमात्मगतम्) कथम्? राक्षसेन घातितस्तातो न चाणक्येन?

भागु—भदन्त, ततस्ततः?

क्षप—ततोहं राक्षसस्य मित्रमिति कृत्वा चाणक्यहतकेन सनिकारं नगरान्निर्वासितः। इदानीमपि राक्षसेनानेकाकार्य कुशलेन किमपि तादृशमारभ्यते येनाहं जीवलोकान्निष्कासिष्ये।

भागु—भदन्त। प्रतिश्रुतराज्यार्द्ध-[v.l.मयच्छता] संप्रदानमनिच्छता चाणक्यहतकेनेदमकार्यमनुष्ठितं, न राक्षसेनेति श्रुतमस्माभिः।

क्षप—(कर्णौ पिधाय) शान्तं पापम्! चाणक्येन विषकन्याया नामापि न श्रुतम्।

भागु—भदन्त इयं मुद्रा दीयते, एहि कुमारं श्रावय।

मल—श्रुतं सखे, श्रवणविदारणं वचः
सुहृन्मुखाद्रिपुमधिकृत्य भाषितम्।

पितुर्वधव्यसनमिदं हि येन मे
चिरादपि द्विगुणमिवाद्य वर्द्धते ॥ ६ ॥

क्षप–(स्वगतम्) अये, श्रुतं मलयकेतुहतकेन । कृतार्थोऽस्मि । (इति निष्क्रान्तः)

मल–(प्रत्यक्षबदाकांशे लक्ष्यं बद्ध्वा)राक्षस ! युक्तमिदम् ?
मित्रं ममाय-[v.l. ममेद-] मिति निर्वृतचित्तवृत्तिं
विस्रम्भतस्त्वयि निवेशितसर्वकार्यम् ।
तातं निपात्य सह बन्धुजनाक्षितोयैः [v.l. श्रुतोयैः]
अन्वर्थतोऽपि ननु राक्षस ! राक्षसोऽसि ॥ ७ ॥

भागु–(स्वगतम्) रक्षणीया राक्षसस्य प्राणा इत्यार्यादेशः । भवत्येवं तावत् । (प्रकाशम्) कुमार ! अलमावेगेन । आसनस्थं कुमारं किञ्चिद् विज्ञापयितुमिच्छामि ।

मल–(उपविश्य) सखे ! किमसि वक्तुकामः ?

भागु–कुमार! इह खलु अर्थशास्त्रव्यवहारिणामर्थवशादारिमित्रोदासीनव्यवस्था, न लौकिकानामिव स्वेच्छावशात् । यतस्तस्मिन् काले सर्वार्थसिद्धिं राजानमिच्छतो राक्षसस्य चन्द्रगुप्तादपि बलीयस्तया सुगृहीतनामा देवः पर्वतेश्वर एव अर्थपरिपन्थी महानरातिरासीत् । तस्मिंश्च काले, राक्षसेनेदमनुतिष्ठमिति

नास्ति दोष एवात्रेति [v.l. नातिदोषमिवात्र] पश्यामि । पश्यतु कुमारः—

मित्राणि शत्रुत्वमुपानयन्ती, मित्रत्वमप्यर्थवशाच्च शत्रून् ।
नीतिर्नियत्यस्मृतपूर्ववृत्तं जन्मान्तरं जीवत एव पुंसः ॥ ८ ॥

तदत्र वस्तुन्यनुपालभ्यो राक्षस आ नन्दराज्यलाभादनुग्राह्यश्च । परतस्तस्य परिग्रहे, परित्यागे वा, कुमारः प्रमाणं भविष्यति ।

मल—एवं भवतु । सखे, सम्यग् दृष्टवानसि । यतः अमात्यस्य वधे प्रकृतिक्षोभः स्यात् । एवञ्च सन्दिग्धो विजयः स्यादस्माकम् ।

(प्रविश्य) पुरुषः—जयतु जयतु कुमारः । आर्य गुल्मस्थानाधिकृतो दीर्घरक्षो विज्ञापयति—एष खलु अस्माभिः कटकान्निष्क्रामन्नगृहीतमुद्रः सलेखः पुरुषो गृहीतः । तत्प्रक्षीकरोतु एनमार्यः ।

भद्र—भद्र प्रवेशय ।

पुरु—तथा (इति निष्क्रान्तः)

(ततः प्रविशति पुरुषेणानुगम्यमानः संयतः सिद्धार्थकः)

सिद्ध—(स्वगतम्)

आनयन्त्यै गुणेषु दोषेषु पराङ्मुखं कुर्वत्यै ।

अस्मादृशजनन्यै प्रणमामः स्वामिभक्त्यै ॥ ९ ॥

पुरु—(उपसृत्य) आर्य, अयं स पुरुषः ।

भागु—(नाट्येनावलोक्य) भद्र ! किमयमागन्तुकः, आहोस्विदिहैव कस्यचित् परिग्रहः ?

सिद्धा—आर्य, अहं खलु अमात्यराक्षसस्य सेवकः ।

भागु—भद्र ! तत् किमर्थमगृहीतमुद्रः कटकान्निष्क्रामसि ?

सिद्धा—आर्य, कार्यगौरवेण त्वरायितोस्मि ।

भागु—कीदृशं तत् कार्यगौरवं, यद्राजशासनमुल्लङ्घयति ?

मल—सखे ! भागुरायण ! लेखमपनय ।

भागु—(सिद्धार्थकहस्तालेखं गृहीत्वा मुद्रां दृष्ट्वा) कुमार! अयं लेखः राक्षसनामाङ्कितेयं मुद्रा ।

मल—मुद्रां परिपालयन्तु दृघाट्य, दर्शय ।

भागु—(तथा कृत्वा दर्शयति)

मल—(गृहीत्वा वाचयति) स्वस्ति यथास्थानं कुतोऽपि कोऽपि कमपि, पुरुषविशेषमवगमयति । अस्माद्विपक्षं निराकृत्य, दर्शिता सत्यवादिता सत्यव्रता । साम्प्रतमेतेषामपि प्रथममुपन्यस्तसन्धीनामस्मत्सुहृदां, पूर्वप्रतिज्ञातसन्धिपरिपपणनप्रितपादनेन [v.l. प्रोत्साहनेन] सत्यसन्धः, प्रीतिमुत्पादयितुमर्हति । एते

मेवमुपगृहीताः सन्तः, स्वाश्रयविनाशेनैवोपकारिणमाराधयिष्यन्ति । अविस्मृतमप्येतत् सत्यव्रतः स्मारयामः। एतेषां मध्ये केचिदरेः कोषदन्तिभ्यामर्थिनः [v.l.कोष दण्डाभ्यां] केचिद् विषयेणेति । अलङ्कारत्रयञ्च यत् सत्यव्रतानुप्रेषितं तदुपगतम् । अस्माभिरपि लेखस्याशून्यार्थं किञ्चिदनुप्रेषितं, तदुपगमनीयम् । वाचिकञ्चाप्ततमादस्मात्सिद्धार्थकात् श्रोतव्यमिति ।

मल—सखे ! भागुरायण ! कीदृशो लेखार्थः ?

भागु—भद्र ! सिद्धार्थक ! कस्यायं लेखः ?

सिद्धा—आर्य, न जानामि ।

भागु—हे धूर्त्त ! लेखो नीयते, नच ज्ञायते कस्येति । सर्वं तावत् तिष्ठतु । वाचिकं त्वत्तः केन श्रोतव्यम् ?

सिद्धा—(भयं नाटयेन) युष्माभिः ।

भागु—किमस्माभिः ?

सिद्धा—युष्माभिर्गृहीतो न जानामि किं भणामीति ।

भागु—(सक्रोधम्) एष ज्ञास्यसि । भद्र, भासुरक, बहि-० र्नीत्वा, ताड्यतां तावत् यावत्, कथयति ।

पुरु—यदार्य आज्ञापयति । (इति सिद्धार्थकेन सह निष्क्रान्तः)

(पुन प्रविश्य) आर्य इयं मुद्रालाञ्छिता पेटिका तस्य कक्षातो निपतिता ।

भागु—(विलोक्य) कुमार ! इयमपि राक्षसमुद्राङ्कितैव

मल—अयं लेखस्याशून्यार्थो भविष्यति । इमामपि मुद्रां परिपालयन्नुद्घाटय दर्शय ।

(भागुरायणस्तथा कृत्वा दर्शयति)

मल—(विलोक्य) अये ! तदिदमाभरणं, यन्मया स्वशरीरादवतार्य राक्षसाय प्रेषितम् । व्यक्तं चन्द्रगुप्तस्यायं लेखः ।

भागु—कुमार ! एष निर्णीयते संशयः । भद्र । पुनरपि ताड्यताम् ।

पुरु—तथा (इति निष्क्रम्य प्रविश्य) आर्य, एष खलु ताड्यमानः कुमारस्यैव निवेदयामीति भणति ।

मल—प्रवेशय ।

सिद्धा—(पादयोर्निपत्य) अभयेन मे कुमारः प्रसादं करोतु ।

मल—भद्र ! भद्र ! अभयमेव परायत्तजनस्य, तन्निवेद्यतां यथावस्थितम् ।

सिद्धा—निशामयतु कुमारः । अहं खलु अमात्यराक्षसेन इमं लेखं दत्त्वा चन्द्रगुप्तसकाशं प्रेषितः ।

मल—भद्र ! वाचिकमिदानीं श्रोतुमिच्छामि ।

सिद्धा—कुमार ! संदिष्टोऽस्मि अमात्यराक्षसेन, यथा एते मम प्रियवयस्याः पञ्च राजानस्त्वया सह समुत्पन्न स्नेहाः।ते यथा, कुलूताधिपश्चित्रवर्मा, मलयजनपदाधिपतिः सिंहनादः, काश्मीरदेशाधिपः पुष्कराक्षः, सिन्धुराजः सिन्धुसेनः, पारसीकाधिपतिर्मेघाक्ष इति । अत्रैव प्रथममणितास्त्रयो राजानः मलयकेतोर्विषयं इच्छन्ति इतरौ कोषं हस्तिबलं च ।तद् यथा चाणक्यं निराकृत्य महाभागेन मम प्रीतिरुत्पादिता, तथा एतेषामपि प्रथममणितोऽर्थः संपादयितव्य इति एतावान् वाकसन्देश इति ।

मल—(स्वगतम) कथं चित्रवर्म्मादयोऽपि मह्यमभिद्रुह्यन्ति [v.l. मामभिद्रुह्यन्ति] अतएवैतेषां राक्षसे निरतिशया प्रीतिः (प्रकाशम्) विजये ! अमात्यराक्षसं द्रष्टुमिच्छामि ।

प्रती—यत्कुमार आज्ञापयति (इति निष्क्रान्ता)

(ततः प्रविशत्यासनस्थः स्वभवनगतः पुरुषेणानुगम्यमानः सचिन्तो राक्षसः)

राक्ष—(स्वगतम) संपूर्णमस्मदबलं चन्द्रगुप्तबलैरिति तय

सत्यं, न मे मनसः शुद्धिरस्ति । कुतः ?

साध्ये निश्चितमन्वयेन घटितं बिभ्रत् सपक्षे स्थितिं
व्यावृत्तश्च विपक्षतो भवति यत् तत् साधनं सिद्धये ।
यत् साध्यं स्वयमेव, तुल्यमुभयोः, पक्षे विरुद्धश्च यत्
तस्याङ्गीकरणेन वादिन इव स्यात् स्वामिनो निग्रहः ॥ १०॥

अथवा, तैस्तैर्विज्ञातापरागहेतुभिः प्राक्परिगृहीतोपजापैरापूर्णमिति न विकल्पयितुमर्हामि । (प्रकाशम्) प्रियंवदक ! उच्यन्तामस्मद्वचनात् कुमारानुयायिनो राजानः, संप्रति दिने दिने प्रत्यासीदति कुसुमपुरम् । अतः परिकल्पितविभागैर्भवद्भिः प्रयाणे प्रयातव्यम् । कथमिति ?

प्रस्थातव्यं पुरस्तात् खशमगधगणैर्मामनु व्यूह्य सैन्यै-
र्गान्धारैर्मध्ययाने सयवनपतिभिः सविधेयः प्रयत्नः ।
पश्चाद् गच्छन्तु वीराः शकनरपतयः संवृताश्चीण[v.l.श्चेदि]हुणैः
कौलूताद्यश्च शिष्टैः पथि परिवृणुयाद्राजलोकः कुमारम् ॥११॥

प्रियं—तथा (इति निष्क्रान्तः)

(प्रविश्य) प्रतीहारी—जयतु अमात्यः । इच्छति त्वां कुमारः प्रेक्षितुम् ।

राक्ष—भद्रे ! मुहूर्त्तं तिष्ठ । कः कोत्र भोः ?

(प्रविश्य) पुरुषः—आज्ञापयतु अमात्यः ।

राक्ष—भद्र ! शकटदासं प्रति ब्रूहि यथा परिधापिता वयमाभरणं कुमारेण, तन्न युक्तमिदानीमस्माभिरनलङ्कृतैः कुमारदर्शनमनुभवितुम्, अतो यद् तदलङ्करणत्रयं क्रीतं तन्मध्यादेकं दीयतामिति ।

पुरु—तथा (इति निष्क्रम्य पुनः प्रविश्य च) अमात्य इदं तदलंकरणम् ।

राक्ष—(नाट्येनावलोक्यात्मानमलङ्कृत्योत्थाय च) भद्रे! राजकुलगामिनं मार्गमादेशय !

प्रती—एतु एतु अमात्यः ।

राक्ष—(स्वगतम्) अधिकारपदं नाम निर्दोषस्यापि पुरुषस्य महदाशङ्कास्थानम् । कुतः ?

भयं तावत् सेव्यादभिनिविशते सेवकजनं
ततः प्रत्यासन्नाद् भवति हृदयेष्वेव निहितम्
अतोऽध्यारूढानां पदनसुजनद्वेषजननं,
मतिः सोच्छ्वायाणां पतनमनुकूलं [v.l. अनुरूप]
कलयति॥ १२ ॥

प्रती—(परिक्रम्य) अमात्य अयं कुमारस्तिष्ठति। उपसर्पत्वेममात्यः ।

राक्ष—(नाट्येनावलोक्य) अये ! कुमारास्तिष्ठति । य एषः

पादाग्रे दृशमवधाय निश्चलन्तीं,
शून्यत्वादपरिगृहीततद्विशेषाम् ।
वक्त्रेन्दुं वहति करेण दुर्वहाणां
कार्याणां कृतमिव गौरवेण नम्रम् ॥ १३ ॥

उपसृत्य—विजयतां विजयतां कुमारः ।

मल—आर्य ! अभिवादये । इदमासनमास्यताम् ।

राक्ष—(उपविशति)

मल—अमात्य ! चिरमदर्शनेनार्यस्य [v.l. चिरदर्शनेन] वयमुद्विग्नाः ।

राक्ष—कुमार ! प्रयाणे प्रतिविधानमनुतिष्ठता मया, कुमारादयमुपालम्भोऽधिगतः ?

मल—अमात्य । प्रयाणे कथं प्रतिविहितमिति श्रोतुमिच्छामि ।

राक्ष—कुमार । एवमादिष्टाः कुमारस्यानुयायिनो राजानः । (प्रस्थातव्यमित्यादिश्लोकं (५।११) पुनः पठति)

मल—(स्वगतम्) विज्ञायते, कथं य एव मद्विनाशेन चन्द्रगुप्तमाराधयितुमुद्यतास्त एव मां परिवृण्वन्ति । (प्रकाशम्)

आर्य ! अस्ति कश्चिद् यः कुसुमपुरं प्रति गच्छति, तत आगच्छति वा ।

राक्ष—कुमार ! अवासितमिदानीं गतागतप्रयोजनम् । ननु पञ्चषैरहोभिर्वयमेव तत्र गन्तारः ।

मल—(स्वगतम्) विज्ञायते (प्रकाशम्) यद्येवं, तत् किमयमार्येण सलेखः पुरुषः कुसुमपुरं प्रस्थापितः ?

राक्ष—(विलोक्य) अये सिद्धार्थकः ! भद्र, किमिदम् ?

सिद्धा—(सबाष्पं लज्जां नाटयन्) प्रसीदतु अमात्यः । ताड्यमानेन मया न पारितं रहस्यं धारयितुम् ।

राक्ष—भद्र ! कीदृशं तत् रहस्यमिति न खल्ववगच्छामि ।

सिद्धा—विज्ञापयामि ताड्यमानेन मया । (इत्यर्द्धोक्ते स्वभयमधोमुखस्तिष्ठति)

मल—भागुरायण ! स्वामिनः पुरस्ताद् भीतो लज्जितो वा, नैष कथयिष्यति, अतः स्वयमेव आर्याय कथय ।

भागु—यदाज्ञापयति कुमारः । अमात्य ! एष कथयति, यथाहममात्यराक्षसेन लेखं दत्त्वा, वाचिकं च सन्दिश्य चन्द्रगुप्तसकाशं प्रेषित इति ।

राक्ष—भद्र सिद्धार्थक, अपि सत्यम् ?

सिद्धा–(लज्जां नाटयन्) एवं अतिताड्यमानेन मया निवेदितम् ।

राक्ष– कुमार, अनृतमेतत् । ताड्यमानः किं न ब्रूयात् ?

मल–भागुरायण ! दर्शय लेखं, वाचिकं चायमस्मै स्वभृत्यः कथयिष्यति ।

(लेखमवलोकयन् । स्वस्ति यथास्थाने कुतोऽपि कोऽपि कमपि पुरुषमवगमयति इति वाचयति)

राक्ष—कुमार ! कुमार ! शत्रोः प्रयोग एषः ।

मल–लेखस्याशून्यार्थमार्येणेदमाभरणमनुप्रेषितम् इति तत् कथं शत्रोः प्रयोग एष स्यात् । (इत्याभरणं दर्शयति)

राक्ष–(आभरणं निर्वर्ण्य) कुमार ! नैतन्मयानुप्रेषितम् एताद्धि कुमारेण मह्यं दत्तं, मया च कस्मिंश्चित् परितोषस्थाने सिद्धार्थकाय दत्तम् ।

भागु–भो अमात्य ! इदृशस्याभरणविशेषस्य, विशेषतः कुमारेण स्वगात्रादवतार्य, दत्तस्यायं परित्यागभूमिः ।

मल–वाचिकमप्यागतमात् सिद्धार्थकात् श्रोतव्यमिति लिखितमार्येण ।

राक्ष–कुतो वाचिकम् ? कस्य वा लेखः ? लेख एवास्मदीयो न भवति ।

मल–इयं तर्हि कस्य मुद्रा ?

राक्ष–कुमार ! कपटमुद्रामप्युत्पादयितुं शक्नुवन्ति धूर्त्ताः ।

भागु–कुमार ! सम्यगमात्यो विज्ञापयति। भद्र । सिद्धार्थक ! केनायं लिखितो लेखः ।

(सिद्धार्थको राक्षसमुखमवलोकय तूष्णीमधोमुखास्तिष्ठति)

भागु–अलं पुनरात्मानं ताडयित्वा [v. l. ताडयितुम्] कथय।

सिद्धा–आर्य, शकटदासेन।

राक्ष–कुमार यदि शकटदासेन लिखितस्तर्हि मयैव लिखितः।

मल–विजये ! शकटदासं द्रष्टुमिच्छामि !

प्रती–यत्कुमार आज्ञापयति !

भागु–(स्वगतम्) न खल्वनिश्चितार्थमार्यचाणक्यप्रणिधयोऽभिधास्यन्ति, आगत्य शकटदासो वा, सोऽयं लेख इति प्रत्यभिज्ञाय पूर्ववृत्तं प्रकाशयेत्। एवं सति सन्दिहानो मलयकेतुरस्मिन् प्रयोगे श्लथादरो भवेत्। (प्रकाशम्) कुमार! न कदाचिदपि शकटदासोऽमात्यराक्षसस्याग्रतो मया लिखित इति प्रतिपत्स्यते, अतोऽन्यलिखितमस्यानीयतां, यतो वर्णसंवाद एवैतत् सर्वं विभावयिष्यति।

मल–विजये ! एवं क्रियताम् !

प्रती–मुद्रापि ?

मल–उभयमपि क्रियताम् !

प्रती–यत्कुमार आज्ञापयति !

(निष्क्रम्य पुनः प्रविश्य) कुमार ! इदं खलु तत् शकटदासेन स्वहस्तलिखितं पत्रं मुद्रापि ।

मल (उभयमपि नाट्येनावलोक्य) आर्य ! संवदन्त्यक्षराणि ।

राक्ष (स्वगतम्) संवदन्त्यक्षराणि, शकटदासस्तु मम मित्रमिति च विसंवदन्त्यक्षराणि, किंनु शकटदासेन ?

स्मृतं स्यात् पुत्रदाराणां विस्मृतस्वामिभक्तिना ।
चलेष्वर्थेषु लुब्धेन न यशःस्वनपायिषु ? ॥ १४ ॥

अथवा, कः सन्देहः ?

मुद्रा तस्य कराङ्गुलिप्रणयिनी, सिद्धार्थकस्तत्सुहृत्
तस्यैवापरलेख्यसूचितमिदं पत्रं प्रयोगाश्रयम् ।
सुव्यक्तं शकटेन भेदपटुना सन्धाय सार्द्धं परैः
भर्तुः स्नेहपराङ्मुखेन, कृपणं प्राणार्थिना चेष्टितम् ॥ १५ ॥

मल–आर्य, अलङ्कारत्रयं श्रीमता यदनुप्रेषितं, तदुपगतमित्यार्येण यल्लिखितं, तन्मध्यादेकं किमिदम् ? (निर्वर्ण्यात्मगतम्)

कथं तातेन धृतपूर्वमिदमाभरणम् ? (प्रकाशम्) आर्य! कुतोऽयमसद्व्यवहारः ?

राक्ष—वणिग्भ्यः क्रयादधिगतः।

मल—विजये ! अपि प्रत्यभिजानासि भूषणमिदम् ?

प्रती—(निर्वर्ण्य सबाष्पम्) कुमार ! कथं न प्रत्यभिजानामि? इदं खलु सुगृहीतनामधेयेन पर्वतेश्वरेण धारितपूर्वम्।

मल—(सबाष्पम्) हा तात !

एतानि तानि तव भूषणवल्लभस्य
गात्रोचितानि कुलभूषण, भूषणानि।
यैः शोभितोऽसि, मुखचन्द्रकृतावभासो
नक्षत्रवानिव शरत्समयप्रदोषः ॥ १६ ॥

राक्ष—(स्वगतम्) कथं पर्वतेश्वरेण धृतपूर्वाणीत्याह। (प्रकाशम्) व्यक्तमेतान्यपि तेन चाणक्यप्रयुक्तेन वणिग्जनेनास्मासु विक्रीतानि !

मल—आर्य तातेन धृतपूर्वाणामाभरणविशेषाणां विशेषतश्चन्द्रगुप्तहस्तगतानां वणिग्भ्यः क्रयादधिगम इति, न युज्यते एतत्, अथवा युज्यते एवैतत्। कुतः !

चन्द्रगुप्तस्य विक्रेतुरधिकं लाभमिच्छतः।
कल्पिता मूल्यमेतेषां क्रूरेण भवता वयम् ॥ १७ ॥

राक्ष--(आत्मगतम्) अहो ! सुश्लिष्टोऽभूदेषः प्रयोगः। कुतः ?

लेखोऽयं न ममेति, नोत्तरमिदं, मुद्रा मदीया यतः
सौहार्दं शकटेन खण्डित मिति श्रद्धेयमेतत् कथम् ?
मौर्ये भूषणविक्रयं नरपतौ को नाम संभावयेत् ?
तस्मात् सम्प्रतिपत्तिरेव हि वरं न ग्राम्यमत्रोत्तरम् ॥ १८ ॥

मल--एतदार्य पृच्छामि ।

राक्ष--कुमार य आर्यस्तं पृच्छ।वयमिदानीमनार्याः संवृत्ताः।

मल--

मौर्योऽसौ स्वामिपुत्रः, परिचरणपरो मित्रपुत्रस्तवाहं
दाता सोऽर्थस्य तुभ्यं, स्वमतमनुगतस्त्वं तु मह्यं ददासि ।
दास्यं सत्कारपूर्वं ननु सचिवपदन्तत्र ते, स्वाम्यमत्र,
स्वार्थे कस्मिन् समीहा पुनरधिकतरे त्वामनार्यं करोति ॥१९॥

राक्ष--कुमार ! एवं अयुक्तव्याहारिणा [v.l. अभियुक्त व्यवहारिणा] भवतैव मे निर्णयो दत्तः। कुतः ? (मौर्योऽसौ स्वामिपुत्र इति युष्मदस्मदोर्व्यत्ययेन पठति)

मल--(लेखमलङ्करणस्यगिकां च विनिर्दिश्य) इदमिदानीं किम् ?

राक्ष–(सावष्टम्भम्) विधिविलसितमिदं, न चाणक्यस्य । कुतः ?

भृत्यत्वे परिभावधामनि सति स्नेहात् प्रभूणां सतां,
पुत्रेभ्यः कृतवेदिनां कृतधियां येषां न भिन्ना वयम् ।
ते लोकस्य परीक्षकाः, क्षितिभृतः पापेन येन क्षता-
स्तस्येदं विपुलं विधेर्विलसितं, पुंसां प्रयत्नच्छिदः ॥ २० ॥

मल–(सक्रोधम्) कथमद्यापि निह्नूयते एवं । विधेर्विलसितमिदं, न लोभस्य ? अनार्य,

कन्यां तीव्रविषप्रयोगविषमां कृत्वा, कृतघ्न ! त्वया
विस्रम्भप्रवणस्तदा मम पिता नीतः कथाशेषताम् ।
सम्प्रत्याहितगौरवेण भवता मन्त्राधिकारे रिपौ
प्रारब्धाः प्रलयाय मांसवदहो [v.l. पुनरामांसवदहो]
विक्रेतुमेते वयम् ॥ २१ ॥

राक्ष–(स्वगतम्) अयमपरो गण्डस्योपरि विस्फोटः । (प्रकाशम् । कर्णौ पिधाय) शान्तं पापं, शान्तं पापम् । नाहं पर्वतेश्वरे विषकन्यां प्रयुक्तवान् ।

मल–केन तर्हि व्यापादितस्तातः ?

राक्ष–दैवमत्र प्रष्टव्यम् ।

मल–(सक्रोधम्) दैवमत्र प्रष्टव्यं, न क्षपणको जीवसिद्धिः।

राक्ष–(स्वगतम्) कथं जीवसिद्धिरपि चाणक्यप्रणिधिः । हन्त ! हृदयमपि मे रिपुभिः स्वीकृतम् ।

मल–(सक्रोधम्) आज्ञाप्यतां शिखरसेनः सेनापतिः, ये एतेन राक्षसेन सह सौहार्दमुत्पाद्यास्मच्छरीराभिद्रोहेण चन्द्रगुप्तमाराधयितुकामाः पञ्च राजानः कौलूतश्चित्रवर्मा, मलयनरपतिः सिंहनादः काश्मीरः पुष्कराक्षः, सिन्धुराजः सुषेणः पारसीकाधिराजो मेघनादः इति । तत्र तेषां मध्ये, ये त्रयः प्रधानतमाः प्रथमा मदीयां भूमिं कामयन्ते, ते गम्भीरश्वभ्रमुपनीय पांशुभिः पूर्यन्ताम् । इतरौ तु द्वौ हस्तिबलकामौ हस्तिनैव घात्येतामिति ।

पुरुष–तथा (इति निष्क्रान्तः)

मल–(सक्रोधम्) राक्षस ! राक्षस ! नाहं विस्रम्भघाती राक्षसः । मलयकेतुः खल्वहं, तद् गच्छ, समाश्रीयतां सर्वात्मना चन्द्रगुप्त इति ।

विष्णुगुप्तश्च मौर्यश्च सममप्यागतौ त्वया ।
उन्मूलयितुमीशोहं त्रिवर्गमिव दुर्नयः [v.l. दुर्णयः] ॥२२॥

भागु–कुमार कृतं कालहरणेन । शीघ्रमेव कुसुमपुरोपरोधाय प्रतिष्ठन्तामस्मद्बलानि ।

गौडीनां लोध्रधूलीपरिमल बहलान् [v.l.धवलान्] धूम्रयन्तः कपोलान्
क्लिश्नन्तः कृष्णिमानं भ्रमरकुलरुचः कुञ्चितस्यालकस्य ।
पांशुस्तम्बा बलानां तुरगखुरपुटक्षोद [v.l. क्षोभ]लब्धात्मलाभाः
शत्रूणामुत्तमाङ्गे गजमदसलिलच्छिन्नमूलाः पतन्तु ॥ २३ ॥

(इति सपरिजनो निर्गतो मलयकेतुः)

राक्ष–(सावेगम्) हा धिक कष्टम् । तेऽपि हतास्तपस्विन श्चित्रवर्मादयः, तत् कथं सुहृन्नाशाय राक्षसश्चेष्टते न रिपुविनाशाय, तत् किमिदानी करवाणि मन्दभाग्यः ।

किं गच्छामि तपोवनं, न तपसा शाम्येत् सवैरं मनः,
किं भर्तृननुयामि जीवति रिपौ, स्त्रीणामियं योग्यता ।
किंवा खड्गसखः पताम्यरिबले नैतच्च [v.l. नैतन्न or नेदं न] युक्तं भवेत्,
चेतश्चन्दनदासमोक्षरभसं रुन्ध्यात्कृतघ्नं [v.l. कृतघ्नं] न चेत् ॥२४॥

(इति निष्क्रान्ताः सर्वे)

पञ्चमोऽङ्कः ।

अथ षष्ठोऽङ्कः ।

(ततः प्रविशत्यलङ्कृतः सहर्षः सिद्धार्थकः)

सिद्धा—जयति जलदनीलः केशवः केशिघाती
जयति सुजनदृष्टिचन्द्रमाश्चन्द्रगुप्तः ।
जयति जयनकार्यं यावत्कृत्वा च सर्वं [v.l. सज्जं यावत्कृत्वा सैन्यं]
प्रतिहतप्रतिपक्षा आर्य चाणक्यनीतिः ॥ १ ॥

यावत् चिरस्य कालस्य प्रियवयस्यं समिद्धार्थकं पश्यामि । (परिक्रम्यावलोक्य च) अयं पुनः प्रियवयस्यः सुसिद्धार्थकः इत एवागच्छति । तद् यावदुपसर्पामि ।

समिद्धा—संतापे तारेशानां गेहोत्सवे सुखायमानानाम् ।
हृदयस्थितानां विभवा विरहे मित्राणां दूनयन्ति ॥ २ ॥
[v.l. संभाव (तप) यन्ति आपानकेषु, गेहोत्सवे रोदयन्ति। हृदयस्थितान्यपि विरहे मित्रं मित्राणि दुर्मनायन्ते]

श्रुतश्च मया यथा मलयकेतुकटकात् प्रियवयस्यः सिद्धार्थक आगत इति ।

एनमन्वेषयामि । एष सिद्धार्थकः । अपि सुखं प्रियवयस्यस्य ?

सिद्धा—कथं प्रियवयस्यः समिद्धार्थकः । अपि सुखं प्रियवयस्यस्य ?

(उभौ अन्योन्यमालिङ्गतः)

समिद्धा—कुतो मे सुखं, येन त्वं चिरकालप्रवासप्रत्यागतोऽपि, न मे गेहमागच्छासि ।

सिद्धा—प्रसीदतु प्रसीदतु प्रियवयस्यः । अहं खलु दृष्टमात्र एव आर्यचाणक्येनाज्ञप्तः, यथा सिद्धार्थक ! गच्छ, इमं वृत्तान्तं प्रियं प्रियदर्शनस्य देवस्य चन्द्रश्रियः निवेदयेति । ततस्तस्य तन्निवेद्य, एवमनुभूतपार्थिवप्रसादः, प्रियवयस्यं प्रेक्षितुं तव गेहे चलितोऽस्मि ।

समिद्धा—वयस्य! यदि मे श्रोतव्यं ततः कथय किं तत् प्रियं प्रियदर्शनस्य चन्द्रश्रियः निवेदितमिति ।

सिद्धा—प्रियवयस्य ! तवापि किमश्रोतव्यमस्ति, तन्निशामय । अस्ति तावत्, आर्यचाणक्यनीतिमोहितमतिना मलयकेतुहृदयकेन निराकृत्य राक्षसं, हताश्चित्रवर्मप्रमुखाः प्रधानाः पञ्च पार्थिवाः । ततोऽसमीक्ष्यकारी एष दुराचार इति कृत्वा उज्झित्वा मलयकेतुकटकभूमिं, कुशलतया भयविलोलशेषसैनिकपरिवारेषु, स्वकं स्वकं विषयमभिप्रस्थितेषु पार्थिवेषु, भद्रभट-पुरुदत्त-

हिङ्गु रात-बलगुप्त-राजसेन-भागुरायण-रोहिताक्ष-विजयवर्म-प्रमुखैः संयमितो मलयकेतुः ।

सम्पिद्धा—वयस्य ! भद्रभटप्रमुखाः किल देवस्य चन्द्रश्रियः अपरक्ता मलयकेतुं समाश्रिता इति लोके मन्यते ! तत् किं निमित्तमेतत्, कुकविकृतनाटकस्येव अन्यत् मुखे अन्यत् निर्वहणे इति !

सिद्धा—वयस्य ! शृणु तावत्, देवगत्यै इव अश्रुतमत्यै नम आर्यचाणक्यनीत्यै;

सम्पि—वयस्य ! ततस्ततः ?

सिद्धा—वयस्य ! ततः प्रभृति, सारसाधनसमुदायेन इतो निष्क्रम्य आर्यचाणक्येन प्रतिपन्नं सकलराजलोकसहितं अशेषं म्लेच्छबलम् । (v. l. अराजलोकमशेषराजबलम् ।)

सम्पि—वयस्य ! कुत्र ?

सिद्धा—यत्रैते,

अतिशयगुरुणा दानदर्पेण दन्तिनः
सजलजलदनीला उद्भ्रमन्तो नदन्ति ।
कशाप्रहारभयेन जातकम्पोत्तरङ्गाः
गृहीतजयनशब्दाः संपतन्ति तुरङ्गाः ॥ २ ॥

समिद्ध–वयस्य! तावत् सर्वं तिष्ठतु। तथा सर्वलोकस्य प्रत्यक्षमुज्झिताधिकारो भूत्वा, कथमार्यचाणक्यः पुनरपि तदेव मन्त्रिपदमारूढः?

सिद्धा–वयस्य! अतिमुग्ध इदानामसि त्वम्। यस्त्वममात्यराक्षसेनाप्यनवगाहितपूर्वामार्यचाणक्यबुद्धिमवगाहितुमिच्छसि।

समि–वयस्य! अथ अमात्यराक्षस इदानीं कुत्र?

सिद्ध–वयस्य! स खलु अमात्यराक्षसस्तस्मिन् प्रलयकोलाहले वर्द्धमाने, मलयकेतुकटकान्निष्क्रम्य, उदुम्बर[v.l.उदुर] नामधेयेन चरेणानुसंधीयमानः इदमेव कुसुमपुरमागत इत्यार्यचाणक्यस्य निवेदितम्।

समि–तथा नामामात्यराक्षसो नन्दराज्यप्रत्यानयने कृतव्यवसायो निष्क्रम्य, साम्प्रतमकृतार्थः पुनरपि कथमिदं कुसुमपुरमागतः?

सिद्धा–वयस्य! तर्कयामि, चन्दनदासस्य स्नेहेनेति।

समिद्धा–वयस्य चन्दनदासस्य मोक्षं इव प्रेक्षे।

सिद्धा–वयस्य! कुतोऽन्यस्य मोक्षः? स खलु साम्प्रतमार्यचाणक्यस्याज्ञप्त्या द्वाभ्यामपि आवाभ्यां वध्यस्थानं प्रवेश्य व्यापादयितव्यः।

समि (सक्रोधम्)–वयस्य ! किमार्य चाणक्यस्य घातकजनोऽन्यो नास्ति, यतोऽस्मानीदृशे नृशंसे कर्मणि नियुनक्ति ?

सिद्धा–वयस्य न जीवलोके जीवितुकाम आर्यचाणक्यस्याज्ञामिं प्रतिकूलयति । तदेहि, चण्डालवेशधारिणौ भूत्वा, चन्दनदासं वध्यस्थानं नयावः । (इत्युभौ निष्क्रान्तौ)

(ततःप्रविशति रज्जुहस्तः पुरुषः)

षड्गुणसंयोगदृढा उपायपरिपाटीघटितपाशमुखी !
चाणक्यनीतिरज्जू रिपुसंयमनोद्यता जयति ॥ ४ ॥

एष स आर्यचाणक्यस्य पुरतः उदुम्बरेण चरेण कथितः प्रदेशः यत्र मया आर्यचाणक्याज्ञप्त्या अमात्यराक्षसः प्रेक्षितव्यः। कथमेष खल्वमात्यराक्षसः कृतावगुण्ठन इत एवागच्छति । तद् यावदेभिर्जीर्णोद्यानपादपैरपवारितशरीरः प्रेक्षे कुत्रासनपरिग्रहं करोतीति । (परिक्रम्य स्थितः)

(ततःप्रविशति यथानिर्दिष्टःसशस्त्रो राक्षसः)

राक्ष-(सबाष्पम) कष्टं भोः कष्टम् !

उच्छिन्नाश्रयकातरेव कुलटा गोत्रान्तरं श्रीर्गता,
तामेवानुगता गतानुगतिकास्त्यक्तानुरागाः प्रजाः ।
आत्मैरप्यनवाप्तपौरुषफलैः कार्यस्य धूरुज्झिता,

किं कुर्वन्त्यथवोत्तमाङ्गरहितैः अङ्गैः [नाङ्गैः] चिरं
स्थीयते ॥ ५ ॥

अपि च,

पतिं त्यक्त्वा देवं भुवनपतिमुच्चैरभिजनं
गता छिद्रेण श्रीर्वृषलमविनीतेव वृषली।
स्थिरीभूता चास्मिन् किमिह करवाम स्थिरमपि
प्रयत्नं नो येषां विफलयति दैवं द्विषदिव ॥ ६ ॥

मया हि,

देवे गते दिवमतद्विधमृत्युयोग्ये
शैलेश्वरे तमधिकृत्य कृतः प्रयत्नः।
तस्मिन् हते तनयमस्य तथाप्यसिद्धि-
र्दैवं हि नन्दकुलशत्रुरसौ न विप्रः ॥ ७ ॥

अहो! विवेकशून्यता म्लेच्छस्य! कुतः?

यो नष्टानपि बीज [v. l. जीव] नाशमधुना शुश्रूषते
स्वामिन-
स्तेषां वैरिभिरक्षतः कथमसौ सन्धास्यते राक्षसः
इत्थं वस्तुविवेकमूढमतिना म्लेच्छेन नालोचितं
दैवेनोपहतस्य बुद्धिरथवा सर्वा [v. l. सर्वं] विपर्यस्यति ८

तदिदानीमपि तावदरातिहस्तगतो नाशं गच्छेद्राक्षसो, न चन्द्रगुप्तेन सह सन्धिं कुर्यादिति, अथवा काममसत्यसन्ध इति वरमयशोः, न पुनः शत्रुवञ्चनपराभूतः इति ।

(समन्तादवलोक्य शास्त्रम्) एतास्तावद् देवस्यपादचङ्क्रमणपरिचयपवित्रीकृततलाः कुसुमपुरोपकण्ठभूमयः। इह हि,

शार्ङ्ग्ज्याकृष्टिमुक्त [v. l. शाङ्गाकर्षावमुक्त] प्रशिथिलकविकाप्रग्रहेणात्र देशे
देवेनाकारि चित्रं प्रजवितुरगं बाणमोक्षश्चलेषु।
अस्यामुद्यानराजौ स्थितमिह कथितं राजभिस्तैर्विनेत्थं
सम्मत्यालोक्यमानाः कुसुमपुरभुवो भूयसा दुःखयन्ति ९

तत् क्व खलु गच्छामि मन्दभाग्यः (विलोक्य) भवतु, दृष्टमेतज्जीर्णोद्यानमत्र प्रविश्य कुतश्चिच्चन्दनदासस्य वृत्तान्तमुपलप्स्ये ! (परिक्रम्य स्वगतम्) अहो ! अलक्षितोपनिपाताः पुरुषाणां समविषमदशापरिणतयो (च) भवन्ति । कुतः ?

पौरैररङ्गुलिभिर्नवेन्दुवदहं निर्दिश्यमानः शनैर्
यो राजेव पुरा पुरान्निरगमं राज्ञां सहस्रैर्वृतः।
भूयः सम्प्रति सोऽहमेव नगरे तत्रैव बन्ध्यश्रमो
जीर्णोद्यानकमेष तस्कर इव त्रासाद् विशामि द्रुतम् ॥ १० ॥

अथवा, येषां प्रसादादिदमासीत् त एव न सन्ति। (नात्येन प्रविश्य विलोक्य च) अहो! जीर्णोद्यानस्य रमणीयता। अत्र हि,

विपर्यस्तं सौधं कुलमिव महारम्भरचनं,
सरः शुष्कं साधोर्हृदयमिव नाशेन सुहृदाम्।
फलैर्हीना वृक्षा विगुणनृप [v.l. विधि] योगादिव नया-
स्तृणैश्छन्ना भूमिर्मतिरिव कुनीतैरविदुषः॥ ११॥

अपिचात्र,

क्षताङ्गानां तीक्ष्णैः परशुभिरुदग्रैः क्षितिरुहां (v.l. उदग्रक्-
भमृतां)
रुजा क्रूजन्तीनामविरतकपोतोपरुदितैः।
स्वनिर्मोकच्छेदैः परिचितपरिक्लेशकृपया
श्वसन्तः शाखानां व्रणमिव निबध्नन्ति फणिनः॥ १२॥

एते च तपस्विनः

अन्तः शरीरपरिशोषमुपाश्रयन्तः,
(v.l. कीटक्षतिस्रुतिभिरस्रमिवोद्वमन्तः)
छायावियोगमलिना व्यसने निमग्ना,
वृक्षाः श्मशानमुपगन्तुमिव प्रवृत्ताः॥ १३॥

तद्यावदस्मिन् विषमदशापरिणामसुलभे भग्नशिलातले मुहूर्त्तमुपविशामि (उपविश्याकर्ण्य च), अये ! तत् किमयमाकस्मिकः शङ्खपटहविमिश्रो नान्दीनादः श्रूयते । य एषः,

प्रकुर्वन् श्रोतृणां श्रुतिपथमसारं गुरुतया,
बहुत्वात् प्रासादः सपदि परिपीतोज्झित इव ।
असौ नान्दीनादः पटुपटहशङ्खध्वनिमहान्
दिशां दैर्घ्यं द्रष्टुं प्रसरति सकौतूहल इव ॥ १४ ॥

विचिन्त्य—आ, ज्ञातम्, एष हि मलयकेतुसंयमनसंजात राजकुलस्य । (इत्यर्द्धोक्ते) मौर्यकुलस्याधिकपरितोषं पिशुनयति । (सबाष्पम्) कष्टं भोः, कष्टम् !

श्राविताऽस्मि श्रियं शत्रोरभिनीय च दर्शितः ।
अनुभावयितुं मन्ये, यत्नः सम्प्रति मां विधेः ॥१५॥

पुरु—आसीनोयम् । यावदार्य चाणक्यादेशं संपादयामि । (राक्षसमाश्रयन्निव तस्याग्रतो रज्जुपाशेनात्मान मुद्बध्नाति)

राक्ष—(विलोक्य स्वगतम्) अये ! कथमयमात्मानमुद्बध्नाति नूनमहमिव दुःखितस्तपस्वी । भवतु, पृच्छाम्येनम् । (उपसृत्य प्रकाशम्) भद्र ! भद्र ! किमिदमनुष्ठीयते ?

पुरु—(सबाष्पम्) आर्य, यत्प्रियवयस्य विनाशदुःखितोऽस्मादृशो मन्दभाग्यः अनुतिष्ठति ।

राक्ष—(स्वगतम्) प्रथममेव तावन्मया ज्ञातं, नूनमहमिवायमार्त्तस्तपस्वी । भवतु, पृच्छाम्येनम् । (प्रकाशम्) भद्र ! व्यसनसब्रह्मचारिन् । यदि न गुह्यं नातिभारिकं वा, ततः श्रोतुमिच्छामि, किं ते प्राणपरित्यागकारणम् ?

पुरु—(निरूप्य) आर्य ! न रहस्यं, न वा अतिगुरुकं, किन्तु न शक्नोमि प्रियवयस्यविनाशदुःखितहृदय एतावन्मात्रमपि मरणस्य कालहरणं कर्त्तुम् ।

राक्ष—(निःश्वस्यात्मगतम्) कष्टमेतेषु सुहृद्व्यसनेषु परवदुदासीनाः प्रत्यादिश्यामहे वयमनेन । (प्रकाशम्) भद्र ! यदि न रहस्यं, नातिगुरु वा, ततः श्रोतुमिच्छामि,

पुरु—अहो, निर्बन्ध आर्यस्य । का गतिः । एष निवेदयामि । अस्ति तावदत्र नगरे मणिकारश्रेष्ठी विष्णुदासो नाम ।

राक्ष—(स्वगतम्) अस्ति विष्णुदासश्चन्दनदासस्य परं मित्रम् (प्रकाशम्) किं तस्य ?

पुरु—स मम प्रियवयस्यः ।

राक्ष—(सहर्षमात्मगतम्) अये ! प्रियवयस्य इत्याह । इन्त ! अत्यन्तसन्निकृष्टसम्बद्धः । ज्ञास्यति चन्दनदासस्य वृत्तान्तम् ।

पुरु—(सबाष्पम्) स संप्रति दत्ताभरणादिविभवः ज्वलनं

प्रवेष्टुकामो नगरान्निष्क्रान्तः । अहमपि यावत्तस्य अश्रोतव्यं न शृणोमि तावदात्मानमुद्बध्य व्यापादयितुं जीर्णोद्यानमागतः ।

राक्ष—भद्र ! अग्निप्रवेशे तव सुहृदः को हेतुः ?

किमौषधपथातिगैरुपहतो महाव्याधिभिः— ?

पुरु—आर्य, नहि नहि ।

राक्ष—किमग्निविषकल्पया नरपतेर्निरस्तः क्रुधा— ?

पुरु—आर्य शान्तं पापं शान्तं पापम् । चन्द्रगुप्तस्य जनपदे न नृशंसाप्रतिपत्तिः ।

राक्ष—अलभ्यमनुरक्तवान् कथय किंनुनारीजनम्— ?

पुरु—(कर्णौ पिधाय) आर्य, शान्तं पापम् । अभूमिः खल्वेष अविनयस्य ।

पुरु—आर्य, अथ किम् ?

राक्ष—(सावेगमात्मगतम्) चन्दनदासस्य प्रियसुहृदिति तद् विनाश एवाग्निप्रवेशहेतुरिति, यत् समाकुलित एवास्मि सुहृत्स्नेहपक्षपातिना हृदयेन । (प्रकाशम्) भद्र ! तस्यापि तव सुहृदः सुचरितं विस्तरेण श्रोतुमिच्छामि ।

पुरु—आर्य, अतोपरं न शक्नोमि मन्दभाग्यः मरणस्य विघ्नमुत्पादयितुम् ।

राक्ष—श्रवणीयां कथां कथयतु भद्रमुखः ।

पुरु— का गतिः । एष खलु निवेदयामि । निशामयतु आर्यः ।

राक्ष—भद्र ! दत्तावधानोऽस्मि ।

पुरु—अस्त्यत्र नगरे मणिकारश्रेष्ठी चन्दनदासो नाम ।

राक्ष—(सविषादमात्मगतम्) एतत् तदपावृतं अस्मच्छोकदीक्षाद्वारं [v l. अमस्मद्विनाशदीक्षाप्रवेशद्वारं] दैवेन । हृदय स्थिरीभव । किमपि ते कष्टतरमाकर्णनीयम् । (प्रकाशम्) भद्र ! श्रूयते मित्रवत्सलः स साधुः । किं तस्य ?

पुरु—सोऽस्य विष्णुदासस्य प्रियवयस्यो भवति ।

राक्ष—(स्वगतम्) अयमभ्यर्णः शोकवज्रपातो हृदयस्य । (प्रकाशम्) ततस्ततः ?

पुरु—ततो विष्णुदासेन वयस्यस्नेहसदृशमद्य विज्ञप्तश्चन्द्रगुप्तः ।

राक्ष—कथय किमिति ?

पुरु—देव ! अस्ति मे गेहे कुटुम्बभरणपर्याप्ता अर्थवत्ता । तदेतेन विनिमयेन मुच्यतां मे प्रियवयस्यः चन्दनदास इति ।

राक्ष—(स्वगतम्) साधु, भो विष्णु साधु, अहो दर्शितो मित्रस्नेहः । कुतः ?

पितॄन् पुत्राः पुत्रान् परवदभिसन्धाय पितरो,
यदर्थं सौहार्दं, सुहृदि च समुज्झन्ति सुहृदः ।
प्रियं मोक्तुं तद्यो व्यसनमिव सद्यो व्यवसितः ।
[v.l. प्रियस्यार्थे योसौ व्यसनसहितस्य व्यवसितः? or
प्रियं सद्यस्त्यक्तुं व्यसनिनि वयस्ये व्यवसितः)
कृतार्थोऽयं सोऽर्थः स्तव सति वणिक्केऽपि वाणिजः ॥१६॥

प्रकाशम्—भद्र ! ततस्तथाभिहितेन सता किं प्रतिपन्नं मौर्येण ?

पुरुष—आर्य ! तत एवं भणितेन चन्द्रगुप्तेन प्रतिभणितः श्रेष्ठी विष्णुदासः। विष्णुदास, न मयार्थस्य कारणेन श्रेष्ठी चन्दनदासः संयमितः, किन्तु प्रच्छादितोऽनेन अमात्यराक्षसस्य गृहजनो बहुशो याचितेनापि न समर्पित इति । तद् यदि अमात्यराक्षसस्य गृहजनं समर्पयति तदास्ति तस्य मोक्षः । अन्यथा, प्राणहरस्तस्य दण्ड इति भणित्वा,वध्यस्थानमानीतः ततो यावदस्य चन्दनदासस्याश्रोतव्यं न शृणोमि, तावद्ज्वलनं प्रविशामीति श्रेष्ठी विष्णुदासो नगरान्निर्गतः । अहमपि यावत् प्रियवयस्यस्याश्रोतव्यं न शृणोमि, तावदत्मानमुद्वध्य व्यापादयामीति, इदं जीर्णोद्यानमागतोस्मि ।

राक्ष—भद्र, न खलु व्यापादितश्चन्दनदासः ।

पुरु—अद्य तावत् व्यापाद्यते । स खलु साम्प्रतं पुनः पुनः अमात्यराक्षसस्य गृहजने याच्यते । न स मित्रवत्सलतया याच्यमानोऽपि तं समर्पयति । तदेतेन कारणेन भवति तस्य मरणस्य कालहरणम् ।

राक्ष—(सहर्षमात्मगतम्) साधु, वयस्य चन्दनदास साधु।

शिबेरिव समुद्भूतं शरणागतरक्षया !
निर्वीयते त्वया साधो! यशोऽपि सुहृदा विना(v.l.मया)॥१७॥

(प्रकाशम्) भद्र, भद्र, गच्छ शीघ्रमिदानीं विष्णुदासं ज्वलनप्रवेशान्निवारय । अहमपि चन्दनदासं मरणान्मोचयामि ।

पुरु—अथ केन पुनरुपायेन आर्यश्चन्दनदासं मरणान्मोचयति ?

राक्ष—(खड्गमाकृष्य) नन्वनेन व्यवसायमहासुहृदा निस्त्रिंशेन । ननु पश्य,

निस्त्रिंशोऽयं सजल [v.l. विगत] जलदव्योमसंकाशमूर्त्तिर्युद्धश्रद्धापुलकित इव प्राप्तसख्यः करेण ।
सत्वोत्कर्षात् समरनिकषे दृष्टसारः परैर्मे
मित्रस्नेहाद् विवशमधुना साहसे मां नियुङ्क्ते ॥ १८ ॥
[v.l. मित्रस्नेहो विवशमथवा]

पुरु—आर्य ! एवं श्रेष्ठिचन्दनदासजीवितं प्रदानपिशुनितं विषमदशाविपाकनिपतितं न शक्नोमि त्वां निर्णयं प्रतिपंत्तु किं सुगृहीतनामधेया अमात्यराक्षसपादा यूयमिति, तत् कुरु मे प्रसादं संशयनिर्णयेन ।

राक्ष—भद्र ! सोऽहमनुभूतभर्तृ वंशविनाशः सुहृद्विनाशहेतुरनार्यो गृहीतनामा यथार्थो राक्षसः ।

पुरु—(सहर्षं पुनः पादयोर्निपत्य) आश्चर्यम् । दिष्ट्या कृतार्थोऽस्मि ।

राक्ष—भद्र ! उत्तिष्ठोत्तिष्ठ, कृतमिदानीं कालहरणेन । निवेद्यतां विष्णुदासाय, यथैष राक्षसश्चन्दनदास मरणान्मोचयति इति (निष्क्रिंशोऽयमित्यादि पठन्नाकृष्टखड्गः परिक्रामति

पुरु—(पादयोर्निपत्य) प्रसीदन्तु प्रसीदन्तु अमात्यराक्षसपादाः । अस्ति तावदत्र नगरे प्रथमं चन्द्रगुप्तहतकेनार्य शकटदासो वध्यस्थानं आज्ञप्तः । स च केनापि वध्यस्थानादपहृत्य देशान्तरमपवाहितः । ततश्चन्द्रगुप्तहतकेन कस्मादेष प्रमादः कृतः इति आर्य शकटदासे समुज्ज्वलितो रोषाग्निर्घातकजनवधजलेन निर्वापितः । ततः प्रभृति, घातका य कश्चित् गृहीतशस्त्रं अपूर्वं पुरुषमग्रतः पश्चाद्वा प्रेक्षन्ते तदात्मनो जीवित परिरक्षन्तोऽप्रमत्ता

एते वध्यस्थाने वध्यं व्यापादयन्ति । एवं गृहीतशस्त्रैरमात्यपादैः तत्र गच्छद्भिः श्रेष्ठिचन्दासस्य वधस्त्वरायितो भवति ।

(इति निष्क्रान्तः)

राक्ष—स्वगतम् । अहो ! दुर्बोधश्चाणक्यबटोर्नीतिमार्गः । कुतः ?

यदि स शकटो नीतः शत्रोर्मतेन ममान्तिकं,
किमिति निहस्तेन क्रोधाद् वधाधिकृतो जनः ?
अथ न [v.l. कृतकं तादृग्लेखं कथं नु विभावये] ॥ २ ॥
दिति मम मतिस्तर्कारूढा न पश्यति निश्चयम् ॥ १९ ॥

(विचिन्त्य) तस्मात् ,

नायं निस्त्रिंशकालः, प्रथममिह कृते घातकानां विघाते,
नीतिः कालान्तरेण प्रकटयति फलं किं तया कार्यमत्र ।
औदासीन्यं न युक्तं, प्रियसुहृदि गत मत्कृतामेवघोरं
व्यापत्तिम् । ज्ञातम् । अस्मिन् स्वतनुमहपिमां निष्क्रयं कल्पयामि ॥ २० ॥

(इति निष्क्रान्ताः सर्वे)

इति षष्ठोऽङ्कः ।

सप्तमोऽङ्कः ।

(ततः प्रविशति चण्डालः)

चाण्डाल–अपसरत हे आर्याः ! अपसरत, अपेत अपेत, यदि इच्छथ रक्षितुं स्वान् प्राणान् विभवं कुलं कलत्रंच तत्परिहरत विषभं [v. l. विषमिव] राजापथ्ये सुदूरेण ।

(तत प्रविशति द्वितीयचण्डालानुगतो वध्यवेशधारी शलं स्कन्धेनादाय कुटुम्बिन्या पुत्रेण चानुगम्यमानश्चन्दनदासः)

अपिच भवति पुरुषस्य व्याधिर्मरणं वा सेविते अपथ्येऽपि ।
राजापथ्ये पुनः सेविते सकलं कुलं म्रियते ॥

तदु यदि न प्रत्येय, तदा प्रेक्षध्वम् एनं राजापथ्यकारिणं श्रेष्ठिचन्दनदासं वध्यस्थानेनीयमानं सपुत्रकलत्रम् । आर्याः ! किं भणथ ? अस्त्यस्य चन्दनदासस्य कोपि मोक्षोपाय इति ? यदि अमात्यराक्षसस्य गृहजनं समर्पयति ॥ किं भणथ ? एष शरणागतवत्सल आत्मनो जीवितस्य कारणे न इदमकार्यं करिष्यतीति ? आर्याः यद्येवं तेन ह्यवधारयत अस्याशुभांगतिम् ! किमिदानीं युष्माकं प्रतिकारविचारेण ?

चन्द–(सबाष्पम्) हा धिक्, हा धिक् ! अस्मादृशानामपि कथं नित्यचारित्रभङ्गभीरुणां चौरजनानामिव मरणं प्राप्तमिति

नमः कृतान्तस्य । [v.. l. अस्मादृशानामपि यतो नित्यं चारित्रभङ्गभीरुणाम् । चौरजनो चितभरणं प्राप्तमिति नमः कृतान्तस्य] अथवा न नृशंसानां उदसीनेषु इतरेषु वा विशेषोऽस्ति तथाहि,

मुक्त्वा आमिषाणि मरणभयेन तृणैर्जीवन्तम्
व्याधानां मुग्धहरिणं हन्तुं, को नाम निर्बन्धः ।

(समन्तादवलोक्य) भाव, प्रियवयस्य ! विष्णुदास ! कथं प्रतिवचनमपि मे न प्रतिपद्यसे इति । अथवा, दुर्लभा : खलु ते पुरुषाः, तेऽतास्मिन् काले दृष्टिपथेऽपि तिष्ठन्ति ।

(सवाष्पम्) एतेऽस्मत्प्रियवयस्या अश्रुपातमात्रेण कृतमिवापसालिलाः [v. l. कृतप्रतीकाराः] स्वशरीरनिर्वर्त्तमानाः परिवर्द्धमानशोकदानवदना, बाष्पगुर्व्या दृष्ट्या मामनुगच्छन्ति ।

चाण्डा (परिक्रम्यावलोक्यच) आर्य ! चन्दनदास ! आगतोऽसि वध्यस्थानं, तत् विसर्जय गृहजनम् !

चन्द–आर्ये ! कुटुम्बिनि ! निवर्त्तस्व सांप्रतं सपुत्रा ! वध्यस्थानं खल्विदम्, अतोऽपरं अभूमिः खलु अनुगन्तुम् !

कुट्ट (सबाष्पं) परलोकं प्रस्थित आर्यः, न पुनर्देशान्तरं, (तदयोग्यमिदानीं मेतत् कुलजनस्य निवर्त्तितुम्)

चन्द—आर्ये! सत्यं, मित्रकार्येण मम विनाशो, न पुरुषदोषेण। तद् अलं विषादेन!

कुटु–आर्य! यत्रैवं तदनुचितम् इदानीं कुलजनेन निवर्त्तितुम्!

चन्द–अथ किं व्यवसितम् आर्यया?

कुटु–(संवाद्यं) भर्त्तुश्चरणमनुगच्छन्त्या आत्मानुग्रहो भवतीति।

चन्द—आर्ये! दुर्व्यवसितमिदं ते। तदिदानीमार्यया अश्रुतलोक व्यवहारः कुमारोऽनुग्रहीतव्य इति। Talking pity

कुटु–अनुगृह्णन्तु एनं प्रसन्ना कुलदेवताः। जात! पुत्रक! प्रणम पश्चिमयोः [v.l. अपश्चिमं or अपश्चिमस्य पितुः पादयोः Se for last

पुत्रः–(पादयोर्निपत्य) तात मया तातविरहितेन किमनुष्ठातव्यम्?

चन्द—पुत्र! चाणक्यविरहिते देशे वस्तव्यम्।

चण्डालौ—आर्य, चन्दनदास निखातः शूल तत् इदानीं सज्जो भव।

कुटु—आर्याः परित्रायध्वं परित्रायध्वम्।

चन्द—भद्रमुख! मुहुर्त्तं तिष्ठ। आर्ये जीवितवत्सले! किमत्र आक्रन्दासि? स्वर्गं गतानां तावदेवा दुःखितं जनं अनुकम्प-

न्ते । अन्यच्च, मित्र कार्येण मे विनाशः नायुक्तकार्येण, तत्किं-हर्षस्थानेपि रुद्यते ? स्वर्गं गताः खलु ते देवाः नन्दाः ये दुःखितं जनं प्रतिदिनमनुकम्पन्ते ।

प्रथमश्चण्डालः—अरे विल्वपत्र, । गृहाणेमं चन्दनदासम् । गृहजनः स्वयमेव गमिष्यति ।

द्वितीयः—अरे वज्रलोमन् एष गृह्णामि ।

चन्दन—भद्रमुख ! तिष्ठ मुहूर्त्तं, यावत् पुत्रकं परिष्वजामि । जात । पुत्रक ! अवश्यं भवितव्येऽपि विनाशे मित्रकार्यं समुद्वहमानो विनाशमनुभवामि ।

पुत्र—तात ! इदं खलु भणितव्यं किं ? कुलक्रमः खलु एषोऽस्माकं (इतिपादयोः पतति)

चाण्डा—अरे गृहाण वज्रलोमन् !

कुटु—आर्या परित्रायध्वम् ।

(प्रविश्य अपटीक्षेपेण) राक्षसः—भवति ! न भेतव्यं भेतव्यम् भो भोः शूलायतनाः [v. l. सूनापते सेनापते]न खलु व्यापादनीयश्चन्दनदासः । कुतः

येन स्वामिकुलं रिपोरिव कुलं दृष्टं विनश्यत् पुरा,
मित्राणां व्यसने महोत्सव इव स्वस्थेन येन स्थितम् ।

आत्मा यस्य वधाय वः (च वञ्चना) परिभवक्षेत्रीकृतोऽपि, प्रियस्तस्येयं मम मृत्यु लोकपदवी वध्यस्रगाबध्यताम् ॥ ४ ॥

चन्द—(विलोक्य सबाष्पम्) अमात्य किमिदंते व्यवसितम्?

राक्ष--त्वदीय सुचरितैकदेश्यस्यानुकरणं किलैतत् !

चन्द--अमात्य, सर्वमपीमं प्रयासं निष्फलं कुर्वता त्वया किमनुष्ठितम् ?

राक्ष--सखे चन्दनदास, स्वार्थ एवानुष्ठितः। [v. l. कृतमुपालम्भेन, स्वार्थप्रधानो हि जीवलोकः । भद्रमुख ! निवेद्यतां तावद् दुरात्मने चाणक्याय ।

चण्डालौ । किमिति ?

राक्ष--दुष्कालेऽपि कलावसज्जनरुचौ प्राणैः परं रक्षता
नीतं येन यशस्विना प्रलघुतामौशीनरीयं यशः ।
बुद्धानामपि चेष्टितं सुचरितैः क्लिष्टं विशुद्धात्मना,
पूजार्होऽपि स यत्कृते तव गतःशत्रुत्वमेषोऽस्मि सः ॥ ५ ॥
एषोऽस्माकम् ? (इति पादयोः पतति)

चाण्डा—अरे गृहाण वज्रलोमन् ।

प्रथम—अरे विल्वपत्रक, त्वं तावत् श्रेष्ठिचन्दनदासं गृहीत्वा, अस्य श्मशानपादपस्य छायायां मुहूर्त्तं तिष्ठ, यावदहं आर्यचाणक्यस्य निवेदयामि, यथा गृहीतोऽमात्यराक्षस इति ।

द्वितीय—अरे वज्रलोमन्, गच्छ (इति सपुत्रदारेण चन्दनदासेन सह निष्क्रान्तः)

प्रथमः—(राक्षसेन सह परिक्रम्य) कः केऽत्र दौवारिकाणाम् ? निवेदयत तावत्, नन्दकुल नग कुलिशस्य मौर्यकुलप्रतिष्ठापकस्य आर्य चाणक्यस्य ।

राक्ष—(स्वगतम) एतदपि नाम राक्षसेन श्रोतव्यम् !

चाण्डा—एष आर्यनीति संयमित बुद्धिपरिसरः गृहीतः अमात्यराक्षसः ।

(ततः प्रविशति जवनिकाव्यवहितशरीरो मुखमात्रदृश्यश्चाणक्यः)

चाण—भद्र, कथय, कथय,

केनात्तुङ्गशिखाकलापकपिलो बद्धः पटान्ते शिखी ?
पाशैः केन सदागतेरगतिता सद्यः समासादिता ? ।
केनानेकपदानवासितसटः सिंहोऽर्पितः पञ्जरे ?
भीमः केन चनैकनक्रमकरो दोर्भ्यां प्रतीर्णोऽर्णवः ? ॥ ६ ॥

चण्डा—ननु नीति निपुणबुद्धिना आर्येण एव ।

चाण—भद्र मा मैवम्, नन्दकुलद्वेषिणा दैवेनेति ब्रूहि ।

राक्ष—(विलोक्य स्वगतम्) अये ! अयं स दुरात्मा, अथवा अयं स महात्मा कौटिल्यः । यतः,

आकरः सर्वशास्त्राणां, रत्नानामिव सागरः !
गुणैर्न परितुष्यामो, यस्य मत्सरिणो वयम् ॥ ७ ॥

चाण—(विलोक्य महर्षिम् आत्मगतम्) अये ! अयममात्य-राक्षसः । येन महात्मना

गुरुभिः कल्पनाक्लेशैर्दीर्घजागरहेतुभिः ।
चिरमायासिता सेना वृषलस्य, मतिश्च मे ॥ ८ ॥

(अवनिकामपनीयोपसृत्य च) भो भो अमात्यराक्षस ! विष्णुगुप्तोऽभिवादयते ।

राक्ष—(स्वगतम्) अमात्य इति लज्जाकरमिदमिदानीं विशेषणपदम् । (प्रकाशम्) भो भो विष्णुगुप्त ! न मां श्वपाकस्पर्शदूषितं स्प्रष्टुमर्हसि

चाण—अमात्य राक्षस, नायं श्वपाकः । अयं खलु दृष्टपूर्व एव भवता सिद्धार्थकनामा राजपुरुषः योऽप्यसौद्वितीयः सोऽपि समिद्धार्थकनामा राजपुरुष एव। ताभ्यामेव सह सौहार्दमुत्पाद्य, शकटदासोऽपि तपस्वीनं तादृशमजान्नेव कपटलेखं मयैव लेखितः ।

राक्ष—(आत्मगतम्) दिष्ट्या शकटदासं प्रति अपनीतो विकल्पः ।

चाण–किं बहुना, संक्षेपतः कथयामि ।
भृत्या (v. l. ये ते) भद्रभटादयः स च तथा लेखः, स सिद्धार्थक
स्तच्चालङ्करणत्रयं, स भवतो मित्रं भदन्तः किल
जीर्णोद्यानगतः स चार्त्तपुरुषः क्लेशः स च श्रेष्ठिनः;
सर्वोऽसौ मम—(इत्यर्धोक्ते लज्जां नाटयति)

वृषलस्य वीर ! भवता संयोगगिच्छोर्नयः ॥ ९ ॥

तदेष वृषलस्त्वां द्रष्टमागच्छति । पश्यैनम् ।

राक्ष—(स्वगतम्) का गतिः । (प्रकाशम्) एष पश्यामि ।

(ततः प्रविशति सेवकैरनुगम्यमानो राजा)

राजा । स्वगतम् । विनैव युद्धाद् आर्येण पराजितं दुर्जयं रिपुकुलमिति, यत् सत्यं लज्जित इवास्मि । ममहि

फलयोगमवाप्य सायकानां विधियोगेन विपक्षतां [v. l. मनियोगेन विलक्षतां गतानाम्]
स्वशचेवं भवत्यधोमुखानां निजतूणीशयनव्रतप्रतिष्ठा ॥१०॥

अथवा,

विगुणीकृतकार्मुकोऽपि जेतुं
भुवि जेतव्यमसौ समर्थ एव ।
स्वपतोऽपि ममेव यस्य तन्त्रे
गुरवो जाग्रति कार्य जागरुकाः ॥ ११ ॥

(चाणक्यमुपसृत्य) आर्य, चन्द्रगुप्तः प्रणमति ।

चाण—वृषल, सम्पन्नास्ते सर्वाशिषः । तदभिवादयस्व तत्रभवन्तम् अमात्यराक्षसम् । पैतृकस्तवायममात्यमुख्यः ।

राक्ष—(स्वगतम्) योजितोऽनेन सम्बन्धः ।

राजा—(राक्षससुपसृत्य) आर्य ! चन्द्रगुप्तोऽहमभिवादये ।

राक्ष—(विलोक्य स्वगतम्) अये ! अयं चन्द्रगुप्तः । य एष बाल एव हि लोकेन [v.l. लोकेस्मिन्] सम्भावितमहोदयः।
क्रमेणारूढवान राज्यं, यूथैश्वर्यामिव द्विपः ॥ १२ ॥

(प्रकाशम्) राजन् ! विजयस्व ।

राजा—आर्य,

जगतः किं न विजितं मयेति प्रविचिन्त्यताम् ।
गुरौ पाद्गुण्यचिन्तायामार्ये चार्ये च [v.l. कार्ये च or त्वयि च] जाग्रति ॥ १३ ॥

राक्ष—(स्वगतम्) स्पृशति मां कौटिल्यशिष्यो भृत्यभावेन, अथवा विनय एव एष चन्द्रगुप्तस्य; मत्सरस्तु मे विपरीतं कलयति । सर्वथा स्थाने यशस्वी चाणक्यः । कुतः ?

द्रष्टुं जिगीषुमधिगम्य जडात्मनोऽपि
नेतुर्यशस्विनि पदे नियता प्रतिष्ठा ।

अद्रव्यमेत्य भुवि शुद्धनयोपि [v.l. तु विविक्तनयोऽपि] मन्त्री
शीर्णाश्रयः पतति कूलजवृक्षवृत्तया ॥ १४ ॥

चाण—अमात्य राक्षस, अपि इष्यते चन्दनदासस्य जीवितम् ?

राक्ष—भो विष्णुगुप्त ! कः सन्देहः ।

चाण—अमात्य राक्षस, अगृहीतशस्त्रेण भवताऽनुगृह्यते वृषल इत्यतः संदेहः तद् यदि सत्यमेव चन्दनदासस्य जीवितमिष्यते, ततो गृह्यतामिदं शस्त्रम् ।

राक्ष—भो विष्णुगुप्त ! मा मैवम् । अयोग्या वयमेतस्य गृहणे, विशेषतस्त्वया गृहीतस्य शस्त्रस्य ।

चाण—अमात्य राक्षस, योग्योऽहमयोग्यो भवानिति कथमेतत् ? पश्य,

अश्वैः सार्द्धमजस्रदत्तकविकाक्षामै [v.l. कविकः क्षामै] रशू-
न्यासनान,
स्नानाहारविहारपानशयनस्वेच्छासुखैर्वर्जितान् ।
माहात्म्यादतिपौरुषस्य मतिमन् दृप्तारिदर्पच्छिदः,
पश्यैतान् परिकल्पनाव्यतिकरप्राच्छून्नवंशान् गजान् ॥ १५ ॥

अथवा किमनेन । न खलु भवतः शस्त्रग्रहणमन्तरेण चन्दनदासस्य जीवितमस्ति ।

राक्ष—(स्वगतम्)

नन्दस्नेहकणाः स्पृशन्ति हृदये, भृत्योऽस्मि तद्विद्विषां,
ये सिक्ताः स्वयमेव वृद्धिमगमंच्छिन्नास्त एव द्रुमाः ।
शस्त्रं मित्रशरीररक्षणकृते व्यापारणीयं, मया
कार्याणां गतयो विधेरपि न यान्त्याज्ञाकरत्वं चिरात् [v.l. यान्त्यालोचनागोचरम्] ॥ १६ ॥

(प्रकाशम्) भो विष्णुगुप्त ! नमः सर्वकार्यप्रतिपत्तिहेतवे सुहृत्स्नेहाय । का गतिः । सत्वोऽस्मि ।

चाण—(सहर्षं सम्भ्रमं पर्यटित्वा) वृषल ! वृषल ! अमात्यराक्षसेनेदानीं ग्रहीतशस्त्रेणानुग्रहीतः । दिष्ट्या वर्द्धते भवान् ।

राजा—आर्य प्रसाद एष चन्द्रगुप्तेनानुभूयते ।

(प्रविश्य) पुरुष—जयतु जयत्वार्यः । आर्य, एष खलु भद्रभटभागुरायणप्रमुखैः संयमितकरचरणो मलयकेतुः प्रतिहारभूमौ व्यवस्थापितः, तस्मादिदं श्रुत्वा आर्यः प्रमाणमिति ।

चाण—भद्र ! निवेद्यतामामात्यराक्षसाय, अयमिदानीं जानीते ।

राक्ष—(स्वगतम्) कथं, दासीकृत्यदानीं विज्ञापनाय मां मुखरीकरोति कौटिल्यः ? का गतिः । (प्रकाशम्) राजन् । चन्द्रगुप्त, विदितमेवते यथा वयं मलयकेतौ किञ्चित् कालान्तर मुषिताः, तत् परिरक्ष्यन्तामस्य प्राणाः ।

(राजा—चाणक्यसुखमवलोकयति)

चाण—वृषल ! प्रतिमानयितव्योऽयममात्यराक्षसस्य प्रथमः प्रणयः । (पुरुषमवलोक्य) भद्र ! मद्वचनादुच्यन्तां भद्रभटप्रभृतयः, अमात्यराक्षसविज्ञापितो देवश्चन्द्रगुप्तः प्रयच्छति मलयकेतवे पित्र्यमेव विषयम् , अतो गच्छन्तु भवन्तः सहानेन, प्रतिष्ठिते चास्मिन् पुनरागन्तव्यम् ।

पुरु—यदार्य आज्ञापयति ।

चाण—तिष्ठ तावत् । भद्र ! भद्र ! एवमपरमुच्यतां विजयपालो दुर्गपालश्च, अमात्यराक्षसस्य ग्रहीतशस्त्रस्य प्रीत्या देवश्चन्द्रगुप्तः समाज्ञापयति, एष तावत् श्रेष्ठी चन्दनदासः पृथिव्यां सर्वेषु नगरेषु श्रेष्ठिपदमारोप्यतामिति । अन्यच्च ।

विना हस्त्यश्वं क्रियतां सर्वबन्धमोक्ष इति। अथवा, अमात्य राक्षसे नेतरि किं हस्त्यश्वेन प्रयोजनम् ? तदिदानीं,

विना वाहनहस्तिभ्यो मुच्यतां सर्वबन्धनम् ।
पूर्णप्रतिज्ञेन मया केवलं बध्यते शिखा ॥ १७ ॥

(इति शिखां बध्नाति)

पुरु—यदार्य आज्ञापयति (इति निष्क्रान्तः)

चाण—भो राजन् चन्द्रगुप्त, भो अमात्य राक्षस, तदुच्यतां, किं वां भूयः प्रियमुपकरोमि ?

राजा—किमतः परमपि प्रियमस्ति ?

राक्षसेन समं मैत्री, राज्ये चारोपिता वयम् ।
नन्दाश्चोन्मूलिताः सर्वे, किं कर्त्तव्यमतः परम् ? ॥ १८ ॥

राक्ष—तथापि इदमस्तु भरतवाक्यम् ।

वाराहीमात्मयोनेस्तनुमवनविधावास्थित [v.l. अतनु तनुबलामास्थित] स्यानुरूपां
यस्य प्राग्दन्तकोटिं प्रलयपरिगता शिश्रिये भूतधात्री ।
म्लेच्छैरुद्वेज्यमाना भुजयुगमधुना संश्रिता (v.l. पीवरं राजमूर्त्तेः
स श्रीमद्बन्धुमृत्याश्चिरमवतु महीं पार्थिवश्चन्द्रगुप्तः ॥१९॥

इति निष्क्रान्ताः सर्वे ।

(इति सप्तमोऽङ्कः ।)

इति श्रीविशाखदत्तविरचितं मुद्राराक्षसं नाटकं समाप्तम् ।

NOTES.

ACT I.—SCENE I.

The drama very fittingly opens with two benedictory stanzas that suggest its theme by their very style: Chandragupta is the hero of the play. He is the grand son of King Sarvarthasiddhi. Sarvarthasidhi had two wives. Sunanda and Mura. Sunanda gave birth to nine sons all of them being called the Nandas. Mura, who was the daughter of a Sudra, gave birth to one son who was called Maurya after her. Sarvarthasiddhi handed over the Kingdom to his sons the Nandas, appointed Maurya at the head of the army and retired to the penance grove. The Nandas were very jealous of Maurya, who had Chandragupta and 99 other sons all of whom were very clever, and they put to death Maurya and his 99 sons. Chandragupta alone survived. He joined hands with a very clever and shrewd Brahmana by name Chanakya. Chandragupta and

Chanakya with the help of a petty king Parvateshwara besiezed Kusumpura the capital city of the Nandas and after putting to death all the Nandas captured the city. Rakshasa the prime minister of the Nandas made his escape by an underground passage and began to plot against the life of Chandragupta with the aid of Malayaketu the son of Parvateshwara. Chanakya did not want to kill Rakshasa. He simply wanted to win him over to his own side. The winning over of Rakshasa forms the theme of the drama. Rakshasa is won over very skilfully by means of his signet ring (मुद्रा) which was found in the house of his friend Chandandasa by a spy of Chanakya.

The introduction gives a short account of the poet as usual and then by the pun on the word Chandra-grahana (which means (i) Lunar eclipse, (ii) capture of Chandragupta) prepares the way for Chanakya to enter the stage in an angry word.

मुद्राराक्षसम्——मुद्रया [जितः) राक्षसः (प्रतिपाद्यः) यत्र इति मुद्राराक्षसम्. [An instance of

a Vyadhikarana Bahuvrihi compound.]

धन्या केयं—The stanza gives the fanciful dialogue between God Siva and his wife Parvati. Parvati discovers River Ganga on the head of Sankara and jealous at heart puts the question.....**धन्या...शिरसि** (who is this blessed woman seated on thy head) to him. Siva gives an evasive reply in the words **शशिकला** (digit of the moon) Siva has Ganga as well as Sasikala on his head, wishing to conceal the presence of Ganga from Parvati, he gives the evasive reply that there is only SasikalaParvati sees through the trick and further asks **किं नु...अस्याः** (is that her name ?) showing thereby that she knew Ganga already but Siva's answer gave rise to the doubt whether Ganga had recently got an additional epithet Sasikala. Siva who wants to show that he sees in Parvatis questions' a mere reference to the moon alone further answers **नामैवास्या... कस्य हेतोः** (It's her name. I don't know how you forgot it so soon). Parvati now directly says that she referred to the woman (**नारी**) not to the moon (**इन्दु.**) Siva takes

advantage of the words of Parvati. नारीं पृच्छामि which are capable of two interpretations. प्रच्छ् governs two objects the direct object and the indirect one. In नारीं पृच्छामि, नारीं is really the direct object त्वां the indirect object (understood) but Siva in order to nonplus Parvati misinterprets the words and takes नारीं as the direct object and answers कथयतु... इन्दुः (If you want to make inquiries about this of a woman (नारीं) and not of the moon (न इन्दु) then refer the matter to the maid विजया.

Such is the trickery of God Siva which is requested to grant protection to the poet. The trickery is addressed intentionally by the poet to suggest that throughout the drama trickery is to play a most important part.

The figure of speech in the stanza is वक्रोक्ति i.e. an evasive reply by means of a pun or an affected change of voice. (वक्रोक्तिः श्लेषकाकुभ्यां अपरार्थ प्रकल्पनम्).

कस्य हेतोः means how, for what reason. The word निमित्त or its synonym can be used in

any case with pronouns generally with **किम्** i e. **को हेतुः कं हेतु केन हेतुना** and **वससि.** (cf. **निमित्तपर्यायप्रयागे सर्वासां प्रायदर्शनम्**)

पादस्य. The stanza shows the difficulty with which Siva carried on his dance with his usual solicitude for the welfare of the people. The description in the first three lines is of course full of exaggeration. **स्वैर** is derived from **स्व** & **ईर्**. The Vriddhi is irregular. **स्वैरपातैः** is connected with **आविर्भवन्तीं**. **दोष्णां** is the genitive pl. of **दोस्** (arm) **नोग्रउच्चलनकणमुचं** can be taken as one word used as an adverb. Or two words **न** & **उग्र...मुचं उग्र...मुचं** being an adjective to **दृष्टि**,

त्रिपुर can be taken in its literal sense (collection of three cities) of gold silver and iron created by (**मय**). The figures of speech in the stanza are **अतिशयोक्ति**, and **परिकर**. The stanza suggests the difficulties with which the hero would be beset in the course of the plot.

The two stanzas from the Nandi or Benediction. They are recited by the Sutradhara or the manager of the play and they slightly

suggest the plot of the play by their style and description.

विशाखदत्तस्य—What little we know of the poet is given here in four words which suggest that our poet had a royal descent. The fact is attested to by a variant **विशाखदेव** found in some manuscripts.—

चीयते—The stanza shows that the drama is intended for learned persons only as they alone can appreciate it. It shows the poet's genius and self-confidence mixed with modesty.

स्तम्बकरिता—Is a noun from the adj. **स्तम्बकरि** derived from the word **स्तम्ब** with the root **कृ**. by the rule **स्तम्बशकृतोः इन्** (the root **कृ** with **स्तम्ब** and **शकृत्** as **उपपद** takes the termination **इ** in the sense of corn and child respectively e. g. **स्तम्बकरिः व्रीहिः शकृत्करिः वत्सः**). For the idea in the stanza, cf. **पात्रविशेषन्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः** । (**मालविका.**) **प्रयेणाधममध्यमोत्तम गुणः संसर्गतो जायते** (**नीति** and **वितरति गुरुः** (**उत्तरराम**)

वहति—The stanza shows the natural haste of confusion of the members of the household when there is something unusual. The figure is **स्वभावोक्ति**.

गुणवति,—The stanza very aptly compares woman to politics which plays an important part in this drama. All the adjectives have got a double meaning. गुण means qualities like love modesty and the like with respect to Nati—(ii) six qualities (संधि Bringing about peace) विग्रह carrying on the campaign, यान Marching against the enemy आसन waiting for an opportunity द्वैधं alliance with a powerful enemy and hostility with the weak one. आश्रय seeking shelter) with respect to the science of politics. उपाय means the expedients like sweet speech and the like with respect to Nati and the four expedients (साम peace; दान giving money as bribe or indemnity; भेद sowing the seeds of disscussion दण्ड punishment) with respect to politics. स्थिति means the stability of the world with respect to Nati; and stamina of a kingdom with respect to politics. स्थितिहेतोः is an adj. to त्रिवर्गस्य त्रिवर्ग the collection of the three ends of existence (धर्म religion अर्थ wealth काम desire) with respect to Nati and (ii) the triad of क्षय स्थान and वृद्धि with respect to poli-

tics (क्षय means the weakness in the eight constituents of a kingdom which are sages, merchants, forts, bridges, elephants, mines, taxes aad armies. वृद्धि means strength in these and स्थान means the ordinary proportion of these) कार्य (i) household business (ii) affairs of state. निलय is an adj. here. If we take निलय a noun meaning abode :then the correct reading would be गुण...निलय स्थिति.....The figure is रूपक (Identification of नटी with politics) supported by the figure श्लेष or pun.

तिष्ठतु—तिष्ठतु तावद् and आस्तां तावद् are idiomatic expressions equivalent to the English " Never mind. "

उपरज्यते.....A Sraddha or dinner to Brahmanas in honour of the Manes is enjoined by Dharmasastra at the time of the lunar eclipse. It's not नित्य i. e. obligatory but it is only नैमित्तिक.

उपरज्यते किल; एवं खलु नगरवासी जन मन्त्रयते these are two beautiful touches of the dramatist. सूत्रधार & नटी become in the course of conversation very easily two of the citizens of Kusu-

mpura किल & खलु show that Nati is not sure of the eclipse but she only says that it is only rumour.

क्रूरग्रहः—By the similarity of terms केतु & चन्द्र which are applicable to the planets and to the two kings of the play and by the double meaning of the word बुध, the poet very happily suggests the time of the beginning of the drama and introduces the main characters. रक्षत्येनं gives a very curious doctrine about the prevention of a lunar eclipse. The doctrine cannot be explained very satisfactorily. If बुधयोग means conjunction of the planet Budha with the Sun, the conjuuction cannot prevent the eclipse. If it means conjunction of the planet Budha and the Moon then there is no propriety in saying that the conjunction prevents the eclipse, for the conjunction never takes place on the full moonday. चन्द्रं असंपूर्णं ..is a better reading; For when the moon is असंपूर्ण not full then only there can be बुधयोग and the impossibility of the eclipse. The division of words into चन्द्रमसं and पूर्ण is

not very happy for बुधयोग has no meaning in that case. With reference to चन्द्रगुप्त both the readings have got a meaning. चन्द्र संपूर्ण &c. (king Chandragupta after the circle of whose ministers is full.) चन्द्रं असंपूर्ण...(whose circle is not full as Rakshasa is wanting and is to brought over to his side). To a certain extent चन्द्रं असंपूर्ण is better for it shows the need of Rakshasa that is felt and the consequent weakness of Chandragupta :which enables Malayaketu to attack him.

The shortening of चन्द्रगुप्त & मलयकेतु into चन्द्र and केतु respectively is authorized by the rule विनापि प्रत्ययं पूर्वोत्तरपदयोः लोपो वा वाच्यः thus देवदत्त is shortened into दत्तः & देवः & सत्यभामा into सत्या and भामा.)

कौटिल्य and विष्णुगुप्त are names of Chanakya a haughty clever and persevering Brahmana who helped Chandragupta in the acquisition of the Kingdom.

कौटिल्यः—The stanza introduced Chanakya to the audience with two important traits of his character (viz. कुटिलत्व and क्रोध) and the

important feat in his life the destruction of the Nandas. It also indicates the time of the drama in the last two lines.

प्रस्तावना—This introduction is technically called Udghatyaka defined as.

मुक्तां शिखां—Though Chanakya has extirpated the Nandas and set Chandragupta on the throne and though according to his words he is entitled to tie the lock of his hair showing the completion of the vow, yet he does not tie it yet; for the crown is tottering on the head of Chandragupta. Chanakya would tie the knot after Malayaketu is defeated and after Rakshasa is brought over to his side.

आस्वादित Some copies omit this stanza here and read it after the 22nd. The stanza shows that it is as impossible to wrest the kingdom from the hands Chandragupta as it is to pluck out the jaws from the mouth of a lion. The stanza does not actually mention Chandragupta. Hence the figure is **अप्रस्तुतप्रशंसा** supported by **उपमा** (simile in the second line.

नन्दकुल—This stanza and following one are

a further step to the preceding one as in them Chanakya directly makes mention of himself. The three together clearly show the fiery temper, the boldness, the self-assertion and the confidence of Chanakya. The similes and the Rupakas bring out the sense very clearly. The style is suited to the sense and the sentiment particularly in the first stanza which is full of harsh letters and conjunct consonants.

the word **काल** shows the fatal character of the cobra of the lock of hair. The word **बहुल** shows the intensity of the anger. The figure is Rupaka or Identification.

उल्लङ्घयन्—**धूमकेतु** does not mean a comet or a meteor foreboding destruction or calamity The destruction has actually taken place and hence **धूमकेतु** means destructive fire (which burnt the forest of the Nanda dynasty). The simile implied in **शालभेन विधिना** is telling and yet simple.

प्रकोष्ठशाला.

वत्स कार्याभिनियोग—It appears at the beginning that there would take place the dialogue

between the preceptor and the pupil ; but the preceptor is too much engrossed in his thoughts to speak freely with the pupil. The pupil acts as a door-keeper of the preceptor throughout the act. **न पुनः उपाध्यायसहभूः** and this sentence suggests the characteristic ill-temper of the then preceptors in general on the one hand and the loving nature of the perceptor Chanakya on the other.

परिपणन—Malayaketu seems to have been promised the grant of the whole territory of the Nandas by Rakshasa ; while Chanakya has promised to give him half the territory only.

तदुपगृहीत—supported by him; paid by him.

पत्तप्रर्थ—Refers to the news that Malayaketu is prepared to attack Chandragupta. There is no point, really speaking, in suppressing the news which is already spread. Chanakya wants to check the effect of the news. He is afraid that the news would lead those citizens that are loyal to Nanda dynasty to raise the standard of revolt ; but after con-

sideration he says that he would surely check the revolt by inflicting punishment and by making the circle of his spies thoroughly effective.

यस्य मम The word **यस्य** cannot be well construed. It is redundant; it simply shows the confusion in the mind of Chanakya.

श्यामीकृत्य This stanaza too is in the same vein as the last three. It is full of Rupakas Chanakya's wrath is identified with a forest conflagration soiling the faces of the quarters in the form of the wives of enemies scattering the ashes over the trees in the form of the ministers and burning the bamboos in the form of the Nanda dynasty. There is a pun in the word **द्विज, वंश** and **प्ररोह**. The figure is **साव्यवरूपक** mixed with **श्लेष** and **उपमा** (**ज्वलन इव**) which last is redunnant.

शोचन्तः—The reference is to the ministers like Vakranasa and others and the persons at the court of the Nandas. The idea is of paying fully in the same coin. The figure is simile. The simile exalts the character of both Chanakya and his enemy Nanda who are respectively compared to the lion and the lordly

elephant **प्रतिज्ञाभारः** the burden or the responsibility of the vow.

समुत्खाताः—**सारं** means fully, entirely **तुल्यं** means in equal proportion. **सारं** & **तुल्यं** are adverbs modifying **विभक्तं. द्वितयं** (made of two parts) qualifies **फलं.** The idea is:—Chanakya's character is composed of two emotions anger and love ; one emotion is directed against his enemies another has its effect with respect to the friend. The fruit i.e. the result of the emotions consequently consists of two parts: the bad part of it is given to the enemies; the good to the friends. The figures are **उत्प्रेक्षा** in the first line, **उपमा** in the second and **सम** and **यथासंख्य** in the last two.

वृषलस्य साचिव्यं &c. the construction should be noted **राक्षसः साचिव्यं गृह्णाति** is the primitive **अहं** (**चाणक्यः**) **राक्षसं साचिव्यं ग्राहयामि** is the causal and the passive of the causal is **मया राक्षसः साचिव्यं ग्राहयितुं** (**न शक्यते**). It is impossible to make him accept the premiership.

तदभियोगं प्रति— **अभियोग** means close application i.e. devoted work for anybody. The sentence is capable of three interpretations.

(i) तदभियोगं (नन्दान्वयाभियोगं) प्रति निरुद्योगः सः अस्माभिः अवस्थापयितुं शक्यः It is quite possible (for me) to make him quite inactive with respect to his efforts for Nanda dynasty i. e. I can very easily place him in a position where he can do nothing for the Nandas.

(ii) तदभियोगं (नन्दान्वयाभियोगं) प्रति निरुद्योगश्चत्तहि एव अस्माभि (वंशे) अवस्थापयितु शक्यः It is possible to bring him under our thumb only if he is made inactive with reference &c.

(iii) तद् (hence) अभियोगं ([अस्मदभियोगं) प्रति निरुद्योगश्चत्तर्हि Hence, when he is perfectly inactive, then only I can make him work for me. i. e. for Chanakya.

सर्वार्थसिद्धि the old king who retired to the penance grove after settling his grandson नन्द on the throne.

आकाशे लक्ष्यं This stage direction shows in conversation with a character that is not present on the stage. The character can not be brought on the stage on acconnt of dramatic economy. साधु used as an indeclinable as a cry of approbation.

पैश्वर्यार्द्—The construction is rather involved here. The first line is to be construed by itself and the remaining three are to be taken together. The stanza describes two classes of servants mercenary servants and real servants. **प्रलय** means death. **सुकृत** does not mean merit but only 'good deeds.'

The Stanza is certainly a heartfelt compliment from Chanakya to Ch n. It shows that Chanakya has got the tact to appreciate merits and to be benefitted by them ; it also shows Rakshasa's disinterested loyalty.

अप्राज्ञेन—The stanza gives the three essential qualities of a servant **कातर** is derived from **कु** in the sense of little & **तृ**. **भक्ति** means devotion, loyalty **भूतये** is to be taken with **समुदिताः कलत्रं** means literally wife. Here the idea is ; servants that are destitute of these three qualities are wives i.e. are only to be necessarily fed in days of weal and woe.

नशयानेन can be taken as an irrigular compound ; or can be split into **न** & **शयानेन**.

अत्र तावद् Chanakya here begins to recount what he has done already.

विषकन्यया राक्षसेन is the causal subject.- The idea is : Chanakya has spread the rumour (i) that it was Rakshasa not he, that sent the poison-maid to Parvateshwara and (ii) that his Rakshasa's object in view in doing it was to weaken the position of Chanakya by destroying one at least of his two friends. Further, in order that people should believe in the report, Chanakya allowed मलयकेतु to make his escape with the help of Bhagurayana. The agreement of the people should be thus : Had Chanakya killed Parvataka (supposing him to be a rival of Chandragupta) he would as well have killed his son Malayaketu ; he would not have allowed him to escape. The secret object of Chanakya is gained by this as he has done away with both the rivals—the father and the son—without any odium upon him) the odium being thrown on the shoulders of Rakshasa.

बहुविधदेश—The sentence gives an idea of

the upto date system of Chanakya's epics. It also suggests that there were different spoken languages most probably Prakrit and other dialects in different districts.

कृतकृत्यतां आपादिताः—It is necessary for Chanakya to keep भद्रभट and others that rose to eminence along with Chandragupta quite satisfied least they would be tempted to join Malayaketu. कृतकृत्यता—lit. the attitude of having achieved everything that is wanted ; Hence well-pleased. Some take कृत्य in the sense of malcontents that are described to be of four kinds. If कृत्य is taken in the sense it is necessary to change कृत into कृतक and then the passage is thus interpreted :—" by creating so many grounds Bhadrabhata and others are made sham malcontents." :No doubt Bhadrabhata and others are made sham malcontents." but the interpretation is not very happy for (i) it is necessary to keep them contented as they are great persons ; though they are sham malcontents yet if they are not kept pleased they would perhaps become real malcontents. (ii) the change of कृत into कृतक has not got

sufficient authority (iii) तत्तत्कारणे cannot be well interpreted if there is the reading कृतक कृत्यता.

व्युत्तिष्ठमानः—rising for fight. The स्था with वि & उद् is used in the Atmanepada when figurative rising not physical rising up—is meant.

कुसुमपुर—पुष्पपुर, कुसुमपुर & पाटलिपुत्र mean the same city the modern Patna.

प्रचारगतम् प्रचारं means actions or doings ; गतम् means movements.

तीक्ष्णरस—रस originally means extract or juice, that it means water. रस also means mercury in medicine. So here it means poisonous mixture.

आप्तपुरुष—आप्त in the drama does not necessarily mean relative. It means faithful, well-wishing.

औशनस्यां दण्डनीत्यां—दण्डनीति means literally science of punishment i.e. science of politics.

औशनसी means belonging to उशनस् i.e. Sukracharya.

क्षपणक—A Jaina mendicant (see glossary).

...अस्मत्तो मरिहास्यते An idiometic expression

like न नः किंचिच्छिद्यते परिहास्यते is passive future of हा to abandon with परि used in the sense of परिहीनं भविष्यति ।

केवलं the only lhing is &c.

तन्त्र administration.

अथवा—The sentence gives the reason of Chandragupta remaining indifferent—Chandragupta had much trouble in obtaining the kingdom,—consequently the enjoyment of it i.e. the administration of it does not give him much happiness and he remains indifferent quiet naturally.

स्वयं—The idea in the stanza is that even powerful persons are unhappy when they are to enjoy a thing after they acquire it. This is not a general truth.

प्रणत—The stanza establishes the superiority of Death over other gods, inasmuch as he has the power to snatch the lives of even those that are the devotees of other gods. The spy has got the sham occupation of travelling with a scroll of paper with Yama's exploits represented in pictures on it and it is but quite

necessary for him to praise Yama before he begins to exhibit the scroll. We do not know exactly what the poet means by यमपट; most probably it must be a scroll of paper exhibiting the various sorts of punishments that Yama inflicts on sinners.

पुरुषस्य—This is also a praise of Death. The idea is; Even a dangerous and fearful person is of much use when well served and propitiated. The two stanzas suggest that Chanakya is similar to yama and the person is a servant i.e. a spy of Chanakya. with such scrolls or baskets of serpents are very good occupations for spies.

धर्मभ्रातुः What the spy means is this that Chanakya is a teacher by occupation, he himself is also a teacher and hence both of them are spiritual brothers. The commentary gives an additional fanciful meaning of धर्मभ्रातृ which should be noted.

किं भवान्—The pupil is rightly indignant here.

न हि सर्वं—A humorous touch. The remark

is too profound and too high to be uttered by the spy. The remark is literally true, The spy answers coolly and calmly to the angry pupil.

कमलानां मनोहराणां—The stanza suggests quite a different sense to those who know the circumstances. It also shows that Chanakya had well organized system of learned and clever spies. The stanza suggests that there are certain persons who appear fair and amiable to outward appearances but inwardly they harbour thoughts of treason and sedition. There is no figure like समासोक्ति or अप्रस्तुतप्रशंसा. Only there is व्यङ्ग्य कथं or suggested sense here as given above.

कथं प्रभुतत्वात् This line as given in brackets is read in some copies only. The line really speaking is unnecessary as Chanakya is not supposed to have a weak memory as Rakshasa. has. The copyists must have iuterpolated the passage thinking it to be a good idea similar to that expressed by Rakshasa afterwards in the second act.

सहर्षं—The joy is caused by his learning now that Jivasiddhi has joined the enemies according to his orders.

जीवसिद्धिर्नाम—The spy regards Jivasiddhi as a treacherous person. The spies do not know one another.

कायस्थ— (see glossary).

इति लघ्वी मात्रा an idiomatic expression for ' a trifling thing. '

ननु व्यक्तव्यं—This remark together with a stage direction (सहर्षं) clearly shows the quick apprehension and the resourcefulness of Chanakya. As soon as he sets the ring he clearly sees the way to deceive Rakshasa by it.

अपवरकात्

पञ्चवर्षदेशीय—देशीय is a termination meaning slightly less. ' The word means ' about five years old. '

ईषद्वार...मुख्या ईषद् goes with दापित. दापित is used in the sense of दत्त.

प्रणामनिभृता—The style of the passage and the simile कूलवधूरिव show the power of picturesque and poetic description which the spy has got.

श्रुतम् । अपसर—Chanakya seems to be in haste to carry the thought as soon as it strikes him into effect. For this reason he dismisses the spy so soon without further inquiries.

राक्षसो जेतव्यः—जयतु आर्यः—The trick is technically पताकास्थान which is defined as यत्रार्थे चिन्तिन्नेऽन्यस्मिंस्तल्लिंगोन्यः प्रयुज्यते । आगन्तुकेनभावेन पताकास्थानकं तु तत्—(when instead of a thing that is expected, another of the same type is brought in by an unexpected coincidence or circumstaaces, then the dramatic artifice is called पताकास्थान) Chanakya wishes to get victory over Rakshasa; now instead of the victory over Rakshasa he utters simply the word victory unexpectedly.

पर्वतेश्वरस्य पारलौकिकं—The desire to perform the funeral obsequies of Parvata which Chandragupta expresses here has a political significance Chandragupta too, like Chanakya, is very skilled in doing what is calculated to please the people. His desire here is meant to show to the people his regard (which is really) for his companion Parvataka even though the son of the latter has deserted him.

परीक्षितगुणान्ब्राह्मणान्—Outwardly Chanakya wants to show that he wants to send learned Bhahmanas but really speaking he wants to send his spies.

प्रणिधिभ्यः—It seems that Chanakya has learnt from many spies that the five kings Chitravarman &c. are bosom friends to Malyaketu. It is necessary for him to kill them and he must have been thinking for a long time about the way in which he can easily do away with them. As soon as he sees the ring of Rakshasa the idea at once occurs to him that he would get a forged letter and he would easily have the letter sealed with the seal of Rakshasa. This he is doing here.

कौलूत—The stanza is a simple enumeration of the five kings. The verse is unnecessary; simple prose would have done. सैन्धव–from सिंधु Belonging to Sindh. पृथु...राज: It seems that Persia was noted for horses even then. चित्रगुप्त: प्रमार्ष्टु shows the resolution and self-confidence of Rakshasa. What he means is this that when he writes certain persons as doomed they are

doomed and nobody can save them. It is a supposition that Chitragupta is a servant of Yama and he writes down everything good or bad that a man does; nobody can wipe off what he writes. The sentence has two interpretations. (i) I write the names here of these kings as condemned to death; let Chitragupta thinking that they are to live longer wipe them off, he cannot. (ii) I write the names; let Chitragupta wipe them off, that is—Chitragupta alone can clear them from charges I am involving them in.

विचिन्त्य ...अनभिव्यक्तं—He at once sees that he has to get the letter written by Sakata and hence he can not write the names in the letter. The assertions there must be vague for (i) Sakatadasa is to write the letter (ii) the letter has political significance which requires secrecy.

श्रोतियाक्षराणि—Aplea to prevent the pupil and the attendants there from any misuunderstanding or from getting any clue.

केनापि कस्यापि—Very few men must have

got a good handwriting at that time; and it must have been a custom then as it is at present in villages to request people especially of of Kayastha caste to write letters for others; Sakatadasa hence can very well be requested by his friends to write letters for themselves without creating any suspicion in him.

✓ प्रविश्य लेखहस्तः—The pupil cannot bring Siddharthaka with the letter so soon as represented here. Such dramatic inaccurancies of course were neglected by the classical dramatists. Really speaking the dramatist ought to have reserved the letter and its purposes to to the next act; for (1) we see the use of the letter and the letter itself in the fifth act; (ii) the transaction of the ornaments mentioned therein takes place at the end of the second act; and (iii) really speaking Chanakya cannot know at present whether Malayaketu would purchase the ornament or put. The only explanation we can give for the letter being put so early is that the seal ring is to be returned to Rakshasa and before it is returned to Rakshasa and before it is returned

the letter is to be sealed by it. It would not have mattered in the least had the letter been placed at the beginning of the second act. The transaction of ornaments at the end of the second act can of course be explained by saying that Chanakya was quite sure that Malayaketu would purchase them.

सरोष...ग्राहितव्याः—The words प्रथमं, ग्राहितव्याः + गृहीत संकेतेषु & भयापदेशाद् show that Siddharthaka is to go to the place of execution some time before the execution takes place, and to make the executioners receive a particular sign. This particular sign is to become a pretext of being terrified to the executioners and they are to run away from the spot as soon as they receive the sign leaving the victim there. The meaning is good as the reception of the sign beforehand is quite necessary; but a passage in the seventh act अस्तितावदत्र... —निर्वापितः) goes against this interpretation as there it is said that the executioners were put death because they ran away suddenly, being really terrified and not under the pretext of terror.

What I think is—that the executioners received the sign first and they no doubt did as they were ordered to do and hence it was not really proper for Chanakya to put them to death but Chanakya, knew nothing but politics and politics alone which sometimes even bordered on unscrupulousness, put them to death as they were not quite loyal to him.

Purusha in the seventh act cannot of course say to Rakshasa that the executioners were ordered to run by Chanakya as the Purusha is a spy of Chanakya and conedy as he speaking with Rakshasa.

कालपाशिक hangman कालपाशेन (by the noose of death) जीवति इति ।

राक्षसो गृह्यत । गृहीतः is a Patakasthana as defined on (pp. lines)

निष्क्रम्य चन्दनदासेन प्रविश्य another inaccuracy of the type noticed before (vide pp.) The only explanation is, that Chanakya must have known the conduct of Chandanadass from other spies before hand and that latter must have been standing at the door being

summoned already. The soliloquy of Chandan dasa (चाणक्ये अकसणे &c.) which follows supports this very view.

स्वागतम्—Chanakya is very shrewd in dealing with others especially with his enemies. (vide his remarks on pp. 94 L) on.

अनुचित उपचारः—The order of the word is somewhat unsatisfactory. हृदयस्य goes with दुःखं v. (सहृदयस्य or pains a tender heart even more than &c. v. l. परिजनहृदयस्य or pains the heart of a servant &.

संभावितमेव—(1) This is quite expected by us from persons like you.

(2) This (i. e. what we offer to you) is mere ordinary civility quite natural to you from us.

(3) What we offer to you is deserved by you.

(4) I expected this mock humility from you. (This last meaning can only be in the heart of Chanakya.)

उपक्षिप्तं (1) commenced (8) thrown out;

अधि प्रचीयन्ते—(see not on pp.) वृद्धि means interest and profits (ii) earnings of interest on capital. लाभ means (i) profit (ii) earning. Hence वृद्धिलाभ may mean (i) interest and profits (ii) earnings of interest.

अत्यादह;—Almost a proverbial expression now.

न खलु—A catch question very shrewdly put to Chandanadasa who is too shrewd to be deceived; look to the answer he gives शान्तं पापम् ।—

यंचैव—A very clever demand of Chanakya after to hears the shrewd answer.

अलीकमेतत्—This emphatic denial shows the loyalty and intrepidity of Chandanadasa.

एतावदेव—What Chandanadasa means is that he had छल fraud in his answer no doubt but it was only that much which was evident: he says he has not the wife of Rakshasa in his house; of course he has not now; but he had formerly—so taking advantage of the present tense रक्षसि and giving an answer emphasising the tense is the fraud here which is only in words.

शिरसि भयमतिदूरे cf. प्रतिकारविधानमायुषः सति शेषे हि फलाय कल्पते also cf. प्रोद्दीप्ते भवने तु कूपखननं प्रत्युद्यमः कीदृशः ?

उपरि घनाघन—Rumbling of clouds as an incitement of love is a poetical convention. The verse is rather inappropriate here for (i) it is a mere paraphrase of Chanakya's speech शिरसि भयं &c. (iii) Chandanadasa is not so timid a man as to be terrified by Chanakya's words and to give expression to such words that indicate a weak heart and (iii) the verse or poetry is not suited to the sentiment at all. The stanza is really a personal experience of the jewells.

विक्रान्तैर्नय—बक्रनसा and others were ministers of Nanda. चलन्ती is a reason to स्थैर्यं न गमिता because it was loitering it could not be settled). Similarly in the last two lines एकत्वमुपागता is a reason to न पृथक्क्रियेत—The figure in the stanza is simile उपमा.

क्षपणकः जीवसिद्धिः—A pre-settled thing. The announcement of the expulsion of क्षपणक is meant to move Chandanadasa. Chandanadasa

proves by personal example the saying that gold shines more when it comes out of fire.

भो श्रेष्ठिन्—Chanakya makes clear the effects of treason and the effects of loyalty. Really speaking it would have been better had these words been omitted. Suggestion would have been more effective than expression. Unlike English poets the Sanskrit poets more often express what should be suggested.

कायस्थ शकटदासः—शकटदास is more related to Chandanadasa than क्षपक. So this announcement is the second and powerful arrow hurled at Chandanadasa.

किं मे भयं—Now Chandauadasa appears in his true colour. He shows his determinate and intrepid character.

सुलभेषु—The comparison with शिबि shows Chanakya's appreciatlon of Chandanadasa's merits. Sibi was a king who once saved Agni in the form of dove flying from fear of Indra disguised as a hawk by offering a quantity of his own flesh equal in amount to the quantity of flesh the dove had.

अनुभूयंतां—When the expedients of सामन् and दान (sweet words and bribe and) fail, Chanakya has now recourse to the third expedients of दण्ड.

त्यजत्यप्रियवत्—Chanakya guesses correctly as he always does that Rakshasa would be prepared to give up his life as Chandanadasa now is.

ये याताः—The third and the fourth lines are very important. Chanakya relies more on his intellect than he does on his army cf. बुद्धिर्यस्य बलं तस्य cf. mind is more powerful than the body. Chanakya was more of a politician.

स्वच्छन्दं—The stanza is full of words that have got a double meaning. The figure is simile based on pun.

ACT II.

आहितुण्डिकः—अहितुण्डेन दीव्यति इति आहितुण्डिकः or अहितुण्डेन जीविकां लभते इति ।

जानन्ति—The stanza lays down a comparison between serpents and kings based on some

word that have got two meanings. तन्त्र (1) use of antidotes (2) plans of administration. मण्डल (1) charmed circle described along with incantations (2) circle of tributary kings मन्त्ररक्षणपराः (1) Given to keeping charms (2) given to keep counsel.

The poet suggests that it is a very difficult task to please or to conquer kings. The stanza is similar to stanza 19th (कमलानां ..) of the 1st act, in its purpose viz. to indicate to a clever hearer that the repeater of the stanza is a spy. Though the stanza is repeated near the door of Rakshasa, Rakshasa does not see that a spy is out; perhaps he must not have heard the stanza or perhaps he must have been too much engrossed in his own thoughts to listen to it.

ननु खेलति—This spy too is as clever as the spy of Chanakya in the first act. The remark ननु खेलति at once shows it. There is a truth in the remark which is made clear in she next stanza. The remark has a twofold purpose (i) to displease the door keeper and be free from

his questions (ii) to announce himself to Rakshasa.

अमन्त्रौषधि—The sentence gives three kinds of people that are sure to meet destruction. There is another reading where metrical form is given to the sentence after omitting a word or two.

मम पुनर्जीविकायाः The spies purposely excepted such occupations as would give them free and unobstructed entrance into any house.

कौटिल्यधी—This stanza and the following one give a very beautifui picture of Sovereignty regarded as a woman dragged on this side and on that by Maurya and Rakshasa respectively. The fignre is **उत्प्रेक्षा** or Poet's Fancy implied in the first two lines and expressed in the last two.

विरुद्धयोः The stanza compares Sovereignty to the Female elephant.

ततः प्रविशति—Really speaking instead of the three stanzas and the thirty lines of prose that precede this **ततः प्रविशति** so as to form a sort of introduction to the act proper,

we expect here a Praveshaka or Vishkambhaka. But the poet seems not to have given the Visbkambhaka or Praveshaka for reasons more than one—(l) The action of the drama is very quick and rapid and the poet finds no room so to speak for the interlude (ii) The second act immediately follows the first and practically there is nothing that takes place between the two acts (iii) perhaps the first act and the second may be taking place simultaneously though they are represented one after another, on the stage. The respective spies tell the same tale of the city to their respective ministers. At the end of the first aat, we hear Sakatadasa taken to the place of execution. At the end of the second, Sakatadasa is brought to Rakshasa by Siddharthaka directly from the execution ground. The time taken by the second act is quite sufficient for Siddharthaka to run the distance from Kusumapura to Rakshasa's residence near Kusumpura.

वृष्णीनां—Throughout the drama, the tone of Rakshasa has got a ring of hopelessness

helplessness of a defeated politician- Rakshasa blames Destiny for the destruction of his masters in more than one passages and he is many times depressed and downcast with grief and gloom ; yet he is always ready to work and do his best for the defeated cause. **वृष्णीनां**—The comparison between the race of the Yadavas and that of tho Nandas is based upon bravery, diplomacy, extent of the race and sudden destruction to which both of them were subject **वृष्णि** was one of the descendents of **यदु** ; and after him his descendents were called by this same name by **लक्षणा** **रात्रिदिवं** is an irregular Dwanda compound given by the rule **अचतुर** which gives so many irregular compounds. The figures are simile in the first two lines and Atisayokti in the last line.

नेदं—The stanza shows that Rakshasa tries for the fallen cause not through the least selfish motive. The real form of loyalty is shown here. Many are loyal for self interest but very few for self-destructiou.

आनन्द—This and the following stanza find fault with wealth that has no appreciation of merits the idea that wealth has no appreciation of merits and the idea that Wealth and learning do not reside in one place are very common iu Sanskrit Poets ; but the generation in the next stanza that woman in general have no appreciation for the worth of men is incorrect and without basis. It is the strong emotion of Rakshasa that has made him unnecessarily harsh on the female sex and given rise to this general statement.

पृथिव्यां—The idea of wealth or sovereignty being regarded as wife to sovereigns is very common in Sanskrit Literature.

The pathos in the four stanzas is so genuine and intense as to command sympathy and respect from the audience. The style is also suited to the sense. It's very simple, perspicuous and ornamented in the most proper and simple way ; for there is a general rule that when the heart is full the tongue is tied

अवनीते—The father here is somewhat mixed with a righteous indignation.

मया तावत्—Rakshasa recounts the various measures he has taken.

सुहृदो जीवसिद्धि one of the drawbacks of Rakshasa. He too readily believes in Jivasiddhi and regards him as his friend.

उपजाप—Originally means **भेद** i.e. dissension or more properly seduction (cf. **अमरकोष भेदः, उपजापः द्वे संहतयोर्द्वैधीकरणस्य**). Here it means (i) bringing to light or (ii) foiling.

इष्टात्मजः—**इष्टात्मज** is an adjective with propriety; it stands as a reason to **परिपोष्य**. The tiger and the serpent are typical instances of animals who know nothing of gratitude **यं** & **तस्यैव** have reference to Maurya who was brought up by Nanda to meet his own destruction. **वर्मीभवेत्** has again a sly reference to Rakshasa's belief in Fate caused somewhat by his adverse circumstances. The figure in the stanza is **उपमा**.

कञ्चुकी—is defined as **अन्तः पुरचरो वृद्धो विप्रो गुणगणान्वितः । सर्वकार्यार्थकुशलः कञ्चुकी त्याभिधीयते ॥**

कामं नन्दं—The stanza compares the working of avarice to the efforts of Rakshasa. To

this principal simile there are three subordinate similes—Desire is compared to Nanda, old age to Chanakya's politics and Religion to Maurya. तं refers to धर्मं, and उपचीयमानं is an adj. to it. अनु is a preposition used here as कर्मप्रवचनीय (that which qualifies or speaks about an action) in the sense of लक्षण or sign. तं अनु here means in the direction of that Dharma. The construction is : संप्रति उपचीयमानं तं धर्मं अनु सेवया लब्धान्तरः लोभः जयाय यतते जेतुं च न शक्नोति. If we take the reading उपचीयमानमपि then उपचीयमानं wants a transitive verb and the construction is stretched उपचीयमानमपि तं जेतुं लोभः यतते जयाय च न शक्नोति। The idea is; Righteousness is getting firm hold over me no doubt, and greed is defeated on account of old age ; but as I have to serve & service being the vow of my family, avarice gets an opportunity to defeat Righteousness taking advantage of my subordination to and dependence on my master. The stanza very happily gives the predomination of Religion in old age together with the absence of independence to which service is prone. The stanza suggest the defeat of the policy of Rakshasa.

प्रेषितानि—is an adjecitve with purpose. प्रेषितानि अत एव तानि धारयितु &c.

न तावत्—सुगाङ्ग is the name of the palace of the Nandas. गङ्गायाः अयं गाङ्गः (view) of the Ganges. शोभनः गाङ्गः यत्र असौ सुगाङ्गः (a place) where one can have a good view of the Ganges. The stanza shows the extreme loyalty of Rakshasa. He does not care for bodily pleasure so long as the Nanda dynasty is not re-instated. The adjectives निर्वार्यैः & पर... कृपणैः show that Rakskasa feels much for his helpless condition at every moment.

अमात्येनेतरि—A compliment to Rakshasa well deserved by him no doubt but here it shows more prominently the flattery which is regarded as a necessary qualification for the Chamberlain and other servants.

अनतिक्रमणीयवचनः Shows the respect Rakshasa feels for the old servant of the royal household.

ज्ञायतां कोस्मद्—The remark is rather strange from Rakshasa. He is not expected to know that somebody is waiting at the door.

वामाक्षिस्पन्दनं—Shows the superstitious character of Rakshasa. Of course men on whom Fortune frowns become generally fatalists and superstitious.

दर्शनकार्येण—दर्शनाज्जायमानं कार्यं तेन by a reward that would accrue from actual sight.

प्राकृतकविः—A poet of the Prakrit Language. Prakrit seems to have been a spoken language of ordinary people at that time.

पीत्वा निरवशेषं The stanza is quite similar in purposes to the stanza in the first act **कमलानां मनोहराणां** which the spy of Chanakya says. The figure is **अप्रस्तुत प्रशंसा** or **अन्योक्ति** helped by **श्लेष**. The literal meaning is not useful at all. Only the suggested meaning is useful and that too, not to ordinary persons but to persons gifted with talent. The suggested meaning is;— What ordinary persons do for their livelihood sometimes become of use to others.

वामां बाहुलतां—The stanza gives a very beautiful and faithful picture of king Chandragupta on whose head the crown is not yet firmly settled. Goddess of Sovereignty is des-

cribed as sitting on his right thigh with her left arm on his right shoulder and with her left breast pressing closely against his chest. Her right arm is being repeatedly placed on his left shoulder by Chandragupta but it falls down often and often as she is afraid of Rakshasa and looking behind again and again. The spy is certainly a poet as the description shows. The stanza also shows that the dramatist could bring in the sentiment of love in a drama full of heroic sentiment.

अये विराध—A beautiful touch showing the somewhat carelessness of Rakshasa. He forgets his attendants are near him and calls the spy by his name. He corrects himself by showing **विराध** in a different though obscure sense **विराध** means not properly dressed. The sentence means " Oh **विराध** (not properly dressed); **ननु** (I see, you are not exactly **विराध** dressed improperly but you are) **रुविदश्रश्मु**. one whose whiskers have grown.

अये देवपाद—shows the softness of Rakshasa's heart.

प्रवीरक—A beautiful touch expressive of the intensity of emotion which leads Rakshasa to imagine that the scene of the siege is actually before his eyes. प्रवीरक was the servant of Rakshasa when Rakshasa was in the city.

प्राकारं परितः—The stanza has got the heroic sentiment in it. It shows the arrangement of the forces to protect the city against the besiegers the archers on the rampart and powerful elephants at the door and brave soldiers to fall upon the ranks of the enemy.

कष्टं ! वृत्तं—The picture of the good old days created by the past pleases the heart more than the painful present.

यत्रैषा—The stanza shows the full confidence Nanda had in Rakshasa alone. Rakshasa was the head of the elephants, the cavalry and the infantry at one and the same time. The last line contains the figure उत्प्रेक्षा ' Poet's fancy '.

जयघोषणा— वासिषु–The idea is not well expressed. Apparently it means when citizens in the city were indicated by &c. It is not the presence

of the citizens that is to be known; but the hostility or the feeling of disloyalty is to be infered from the daring acts like presenting obstruction of the proclamation of victory and the like. अनुमितेषु stands for अनुमितभ क्तिषु. The reading अनुमितोद्विग्नान्तर्नगरनिवासषु is better though the loc. absolute is not well expressed in it.

कर्णेनेव—एकपुरुषव्यापादिनी sufficient to kill one man (एकपुरुषं व्यापादयति इति) or sufficient to kill the victim without the help of anybody. एकाएव पुरुषव्यापादिनी। The Sakti or missile referredto here is the one presented by the son to Karna ; by it was slain Haidimbeya or Ghatotkacha the son of Hadimba and Bhima. आत्यन्तिकश्रेयसे the dative shows the result of the action of killing here. हैडिम्बेय is derived from हिडिम्बा. The termination एय it applied to words of the feminine gender generally in the sense of अपत्य. तद्वध्य means विष्णुगुप्तवध्य or विष्णुवध्य. The figure stanza is सावयवोपमा ' Simile in all parts as the incidents of the poison maid is compared to the incident of the missile in all details.

पूर्वद्वार lit. the gate to the east of the Palace. Generally the gate to the east is

the front gate. So here it means 'front gate'.

परितुष्टेनेव—**इव** suggest that he was not at heart pleased.

अचिरादस्य—The remark is sarcastic At heart Chanakya was very angry and **फल** means nothing but capital punishment.

लग्न—Constellation. The day is divided into 12 parts in accordance with the 12 signs of the zodiac the Ram, the Bull &c. The constellation in which the Sun appears is said to be the first constellation of the day. Each constellation lasts for two hours. The constellation is **अनुकूल** or **प्रतिकूल** to one according to one's own constellation **राज्यार्द्धविभागः राज्यस्य अर्धं तस्य विभागः** Chanakya gives half the kingdom to Vairochaka to show to the public that Parvataka was not killed by him.

कृताभिषेके...प्रविशति वैरोचके. The first **वैरोचके** in the text is redundant. The sentence is long ; all the locatives beginning with **कृताभिषेके** qualify **वैरोचके** which goes with **प्रविशति**: **परिक्षेप** means throwing, inlaying. **परिक्षेपविरचित** is sol-

ved as परिक्षेपेण विरचितं—set with. चित्रपट means variegated cloth वैकक्ष्य—(i) wearing in the manner of the sacred thread or (ii) wearing in the manner of ordinary garlands.

यन्त्रतोरण seems to be a mechanical arch-gate whose movements depend on a wedge or nail.

असिपुत्रिका a dagger lit. the daughter of sword पुत्रिका is used as a diminutive termination. It seems that the elephant driver वर्वरक had with him a hollow golden stick (containing a dagger) suspended by a golden chain tied to his belt.

गत्यन्तरं आरूढवती—Changed her gait. Instead of going straight to the Arch-gate, the elephant now turned a little aside and then went to the arch.gate by a somewhat circuitous course. This required some minutes more and hence the arch-gate which was let down so as to fall on the king in the howdah fell on the driver himself. अतिजवनतया means quickly, without loss of time यन्त्रघट्टनबीजं the key to let down the machine घट्टन means moving and shaking.

Or—the elephant driver must have been walking by the side of the female elephant to guide her. The golden sheath was attached to the golden chain of the elephant ; as soon as the female elephant saw it, she apprehended a stroke and being afraid, she began to run (lit. changed her gate from a slow one to a swift one) The elephant consequently crossed the gate before the arch fell and the driver who was walking fell a victim to the arch. In the first interpretation, the words **अतिजवनतया & जघनाभिघातं उत्प्रेक्षमाणा** cannot be explained ; in the second, the word **निषादिन्** which strictly means an elephant driver cannot be well explained as we have to suppose him to be a pedestrian.

पतता यन्त्रतोरणेन—यन्त्रतोरणेन is to be taken with **हतः वैरोचकं** is the object of **अनासादयन्.**

लोष्टघातं हतः was pelted to death. **घातं** is an indeclinable in the sense of **हत्वा, लोष्टैर्हत्वा इति लोष्टघातम्** Instead of **त्वा,** the termination **अम्** (**णमुल्**) is sometimes optionally added when the gerund in **अम्** is to be repeated or when

it is followed by the verbal form of the same root. e.g. स्मारं स्मारं करोति, लोष्ठघातंहतः.

कनकभाजने वर्णान्तरं—(i) saw that the medicine changed its colour in the golden bowl. (ii) saw an unusual (lit. different, here perhaps green) colour of the medicine in the golden bowl. The first interpretation is better as it gives propriety to the word कनकभाजने.

वाक्यभेदान्बहूनगमत्—भिन्नाति वाक्यानि वाक्यभेदनः different sentences i. e. contradictory statements.

गृहीतभक्तावयवां—भक्त manns a grain or particle of boiled rice. Boiled rice is not possible in a house unless it is inhabited. This thought led Chanakya to the inferrence as given in the following sentence.

कन्या तस्य—The stanza summarizes the various plots of Rakshasa against the life of Chandragupta.

प्रारभ्यते न खलु—This stanza and the following one which recommend perseverance very strongly appear in the Nitisataka. It cannot be definitely said whether the stanzas are

borrowed by Bhartrihari from Visakhadatta or by Vishakhadatta from Bhartrihari or by both from a third source. It seems however probable that the stanzas are borrowed here; as (i) they are not directly wanted by the plot. (ii) They are simply recited to prove the statement **प्रारब्धमपरित्याज्यमेव** and (iii) Viradhagupta is a minor character to give such original verses (the tone of the writer and the style show that the stanzas are quoted from familiar choice expressions (**सुभावितश्लोक** s); had they been otherwise there would have been a mention of Rakshasa or at least a reference to any incident in the drama in at least one of the stanzas. **उत्तमगुणा** : men of the best qualities **उत्तमगणाः** The best types of men. **कृपणवत्** is to be taken with **उत्सृजन्** and not with **लज्जते**; giveing up his undertaking just as mean persons do. The readings **निर्व्यूढिः**, **निर्व्यूढं** and **निर्वाहः** all mean the same thing; carrying (anything to a successful end) **निर्व्यूढिः** is a noun from **वह्** with **निर्** and **वि**; **निर्वाह** from **वह्** with **निर्**; and **निर्व्यूढं** is the past pass-part, of **वह्** with **निर** and **वि**, used as a noun.

सखे प्रारब्ध—Rakshasa is never easily excited as Chanakya. Perhaps he may have been softened down by the defeat of his political schemes. However it may be, the remark here is a mild reproof.

स्वस्मिन्—Instead of getting angry at the scandalous report, Rakshasa as a true and noble politician admires Chanakya for his ingenuity in inventing the scandalous report. All the readings like **नूनं** and **स्वोयं** instead of **स्वस्मिन्** go against the metre. It is better to begin the stanza with **परिहृतं** and make **परिहृतं**... ...**पातितं** as the first foot.

शूलमारोपितः Viradhagupta left Kusumpura after he heard about the stern order for the execution of Sakata, but before he could know about his release. **आरोपितः** the past tense shows that he was sure that Sakata must have been executed.

अस्माभिः—There is a variety of readings here and we are at a loss to know the genuine original text. Some copies read the stanza once as uttered by Rakshasa; while in other

copies the stanza is repeated; the repeated stanza being put in the mouth of Viradhagupta; in the latter case the change as some copies give of अस्माकं into युष्माकं and कृतघ्नैः into कृतघ्नैः is neccssary. What Rakshasa means is as follows ;—Rakshasa ought to have followed his master to the next world ; and as he does not do it, he acknowledges that he is ungrateful ; but he wants to explain his conduct that he remains in the world with the object of regaining the kingdom and not with the object of simple living.

Viradhagupta does not like that Rakshasa should call himself ungrateful and hence he repeats the stanza with the necessary changes proving that it was gratitude that prevents him from putting an end to his life.

अयुक्तं of course from the standpoint of Rakshasa who very nobly supposes that Chandandasa involved himself in unnecessary trouble by sending away the wife of his friend.

अयुक्ततरः—Treachery to a friend is still more improper than one's own ruin.

ननु वक्तव्यं—This is a keynote as it were to the whole drama. Rakshasa shows that he would be required to do anything unwelcome to him for his friend. His hands are tied in a way as long as his friend is in imprisonment.

दृष्ट्वा मौर्य—The comparison of the stake and the garland to Maurya and his sovereignty respectively, show the bitter hatred, Sakatadasa feels for Maurya dynasty. **न ध्वस्तं**—In the last line, **प्रथमाभिघातकठिनं** is the predicate to **दृष्ट्वा, श्रुत्वा... यत् मदीयं मनः न ध्वस्तं तत् प्रथमाभिघातकठिनमेव ।** If there is the reading **मन्ये** then construection **श्रुत्वा यत् मम मनः न ध्वस्तं तत् प्रथमाभि...कठिनं मन्ये.**

अक्षीणभक्तिः—The stanza very beautifully gives in a nut-shell the character and the career of Rakshasa.

कौटिल्यगोचरगतेापि—The word shows that the grasp of Chanakya is regarded by Rakshasa and other as firm as the grasp of a crocodile.

अनेन प्रियसुहृदा—Rakshasa ought to have seen that there must have been the hand of

Chanakya in the affair as it was not possible, for one man to frighten away the executioners and carry the victim.

किं पर्याप्तमिदं—Rakshasa is very liberal and simple by nature as he gives a valuable present to a man whom he comes to know quite recently. The sentence means; (i) what indeed would be an adequate reward for this favour? Still take this (ii) What? would this be an adequate reward? Still take this.

नास्ति कोपि परिचितः—Look to the trick of Siddharthaka. Rakshasa ought to have seen the simplicity of character must have been assumed.

यदा मे प्रयोजनं He would receive the box after a month or so when he is to go with it to Kusumpura.

ब्राह्मण्या—Rakshasa was a Brahmana by caste. Brahmani means his wife here.

युज्यते—The remark escapes unawares the lips of Rakshasa. To a certain extent its carelessness though he corrects himself in the next sentence. Its remark is suffisient for the

spy Siddharthaka to be able to ascertain that Rakshasa's wife resided in the house of Chandanadasa.

मुद्रामर्पयति—Rakshasa was not as clever a politician as Chanakya. He ought to have reasoned thus:—Had Siddhrthaka been really a bosom friend of Sakata. He would have returned the ring to Rakshasa as soon as possible; certainly he was not an ignorant and and illiterate person not to know that it belonged to Rakshasa. Had he been a complete stranger indifferent to both the parties, he must not have shown the ring since he shows it in an apparently natural way, and submits it ungrudgingly, actions show that they had a purpose and he was not as innocent a man as he appeared to be.

Chanakya returns the ring to Rakshasa so soon because he wants that Malayaketu or Rakshasa should not have the least suspicion of the ring being ever in the possession of their enemy.

त्वदभिप्राया—Weakness of Rakshasa to be-

lieve implicitly in the words of a stranger like Siddharthaka. Here not only does he believe in his words and grant his request but he expresses his regret for not having anticipated his request.

अपि क्षमन्ते—उपजाप here means (i) tempering, overtures. Do the people like our overtures ?

यथाप्रकाशं अनुगच्छनयेवं—(ii) Certainly **(बाढं)** as appears the case (**यथाप्रकाशं**) and they are sure to act up to them (our overtures. (ii) Certainly they do and they would follow them as would be clear later on (**यथाप्रकाशं**) or as things are coming to light everyday. (refe rence to Bhadrabhata'a joing Malayaketu.)

कुपितश्चन्द्रगुप्तः—By the sham anger and quarrel which we shall see in detail in the third act Chanakya wants to deceive Raksha sa by leading him to believe that Chandragupta is separated from Rakshasa and there is a ministerial crisis.

अलंकार संयोगाः—The three Brahmana brothers **विश्ववसु** and others who received three different sets of ornaments from Chandra-

gupta are ordered by Chanakya to sell those ornaments to Rakshasa. The purpose of the transaction would be clear in the fifth act.

मौर्यस्तेजसि—Both of them suppose they are great and they have achieved everything they wanted to achieve. They require no longer each other's help and hence Rakshasa believes that it would not be possible for both to pull on well together.

ACT III.

रूपादिन्—The speech of the Chamberlain is in the usual strain. Chamberlain is represented as an old man grown gray in the royal household and disgusted with the world. His tone is generally passimistic. The stanza shows that old age tells not only upon human beings but upon inanimate objects like desire : various objects are first perceived by various senses and after the objects are perceived desire is created in the heart for those objects and the various limbs are order-

ed to obtain those objects but in old age the senses cannot perceive the objects and the limbs are not obedient; yet desire does not cease. स्वार्थावबोध knowledge of the respective objects. विधेय means lit. obedient तास्यसि may be taken transitively as well as intransitively. (i) why do you pine in vain (ii) why do you torment me in vain?

कौमुदीमहोत्सव—This is a great festival held in honour of the moonlight on the full-moon-day in the month of Asvina. According to some it takes place on the full-moonday in Kartika. For the rites performed and the customs observed on the day the student is referred to St. 2 and 10 of this act. The earliest date for the Sarad season to begin is the first day of Bhadrapada; while the latest date is the last day of Bhadrapada. The season lasts for two months. After stanza 23 there are the words प्रवृत्तशरद्गुण...which show that the season was recently set in. The Sarad season is over or near its end on the full moon day of Kartika. Hence it is better to take the full moon day of Asvina as the day of the

festival. Besides it is the full moon day of Asvine on which the people first accept the newly reaped corn for use and in some countries people have a grand moon-light feast where brothers take their food in company of their sisters after reciting songs in honour of the moon.

Besides the full moon day of Asvina is called **कौमुदी** while there is no such name for the full-moon day in Kartika cf **व्रतराजः**—
आश्विनी पौर्णमास्यां हि चरेज्जागरणं निशि। कौमुदी सासमाख्याता कार्या लोकैर्विभूतये॥ पूर्णिमाश्वयुजे मासि कौमुदी परिकीर्तिता,। तत्राराध्य महालक्ष्मीरिन्द्रश्चैरावतस्थितः॥

Some derive **कौमुदी** as **मोदन्ते अत्र इति कौमुदी** and understand the Diwali holidays by the word.

आलिङ्गन्तु—The stanza gives some customs on the festival day. **सद्माभरणां श्रियः** means **उत्प्रेक्षा श्रीयुक्तानि चामराणि संजातमूर्च्छामिव** is an **उत्प्रेक्षा**. The earth is represented as a woman, falling down in swoon on account of the fatigue. On that day the pillars are to be perfumed with incense, garlands and white beautiful chowries

are to be put upon the pillars and sandal water is to be sprinkled over the earth (गाम्)

आर्य इदं—A sort of Akasabhashita for the sake of dramatic economy of Characters.

सुविश्रब्धैः—The words अङ्ग, पथिन्, धुर्य, धुर् and दम्य are words that have got a double entendre and by their primary meaning they suggest the comparison of king Chandragupta to a bull सुविश्रब्ध (i) trustworthy (ii) unfluttering. अङ्ग (i) limbs of the body politic i.e. ministers (ii) limbs. धुर्य (i) accustomed to the yoke (ii) prominent गुरु (i) responsible (ii) onerous. दम्यत्व (i) young age (ii) want of experience. स्खलति (i) makes mistakes, (2) stumbles.

अप्रीतिस्थानम्—source of great trouble lit. source of deslike.

परार्थानुष्ठाने—The stanza gives the reasons why kingdom is many a time a source of trouble to the kings. The stanza is somewhat stiff. अर्थ means (i) object, interest (ii) meaning. In the first line अर्थ is used in the first sense while in the second line अर्थ is used in the second sense. Both are possible though the

first is better. रहयति means leaves or quits. The beauty of the stanza lies in the two different senses in which the word स्वार्थ is used. If a king wishes to secure the interest of others he has to forgo स्वार्थ (his own interest); while if he gives up स्वार्थ the sense of the word नृप) the word ' Lord of the earth is not true to its sense. The author means in the first line that the king should not give up self-interest. This is really not a good advice and hence the ascertion cannot be supported in a straight forward way and the poet proves what he says in the first line by means of a trick viz. the play on the word स्वार्थ. He should not give up स्वार्थ; for if he gives it up then his own sense is lost and he is not true to his name. The commentator takes the second line in a different sense—If the king gives up his interest, he can not get happiness and pleasures as he likes '. This sense is not good as there is no advantage taken of the double meaning of स्वार्थ and the sense is again expressed in the third and fourth lines.

आत्मवद्भिः—lit. possessed of self; hence wise. The termination **वत्** shows excellence.

तीक्ष्णाद्—Sri is compared here to a wanton girl. The common properties **उद्विजते** &c have no double meaning, but the one meaning they have got is applicable to Sri as well as to the courtezan **लब्धप्रसरा**—(I) having a wide field for her work (**प्रसर** means wide scope) (2) gone far in wantonness (**प्रसर** means extent). **वेशवनिता वेशेन** (by hire) **लभ्यावनिता** lit. a mercenary woman.

कृतककलह—Sham or feigned quarrel. **कृत इव इति कृतकः**

इह विरचयन्—The verse gives, to the credit of the poet, the sort of independence which a student should have. If a student abides by the advice of his preceptor, he is always independent. Total independence without any check is an evil. **परतरं**—The last line can be interpreted in two lines (i) we are averse to any sort of independanee beyond this. I want independence with the proper check and hence the order of my preceptor that I should

be completely independent for a while, is not at all to my satisfaction (ii) अतः (एभ्यः) स्वातंत्र्येभ्यः परतरं (अत्यन्तं) वयं पराङ्मुखाः we are strongly averse to such sort of total independence.

शरत्समय It is a well-known fact that in शरद् season the quarters appear charming as they are free from clouds and at the same time are rich in harvest and shrubs and trees and limpid waters.

शनैः—This and the two following stanzas give a very fine description of Sarad. If they be given together they would certainly form an ode to autumn of more than ordinary merits. इयानीभूता is a च्वि form from इयान the past pass. part. of इयै—With respect to rivers it means shrunken up. With respect to quarters इयानीभूता does not give a satisfactory sense. The commentator explains it as विरलतया प्रतीयमाना seen apart from one another i.e. quite distinctly इयानीभूता is emended by some into इयनीभूता whitened, but the emendation is after all an emendation and it does not give as good a sense as इयानीभूता with

respect to rivers. v. l. शान्तांभूता and v.l. शान्तीभूता calmed down on account of the thundering of clouds and roaring of waters being stopped. श्यामीभूता is not a good reading शान्ताकूता means with their feelings calmed down. सितजलधर & विकच कुमुदै are compounds capable of being solved in two ways जलधर & नक्षत्र being prominent in one case & पुलिन & कुमुद in the other. सारस may mean (i) swans (ii) lotuses. The first meaning is better in both cases as कलविरुति gives a good sense with respect to swans ; with respect to lotuses कलविरुति may mean possessed of sweet notes of birds- नभस् means (i) sky (2) the month of Sravana. The figure in the stanza is simile based upon रूपक and श्लेष.

अपामुद्वृत्ताना—The idea in the stanza is very beautiful; Sarad is proved poetically to be a great chastier and regulator to the whole world by means of three typical instances of waters in flood, rich corn and intoxicated peacocks all humbled down alike by the season. उद्वृत्त-lit gone astray from his real character i. e.

overflowing the banks. शालीन is derived from शाला in the sense of अधृष्ट meek. शालामर्हति शालीना. The figure is उपमा in the third line and उत्प्रेक्षा in the last line. There is also श्लेष in the word उद्वृत्तानां, अवनति and उदारे.

भर्तुस्तया—The beauty of the stanza lies in the comparison of the river Ganga and an offended wife. कलुषित means (1) muddy (2) offended. चहुवल्लभ is a Bahuvrihi compound मार्ग (i) bed of the river (ii) path. सर्वात्मना goes with प्रसन्नाम्. The simile suggested that the ocean is the lord of the Ganges and Sarad is the दूती restoring good feeling.

The figure is simile based upon श्लेष.

धूर्तैः—On this day of feast and enjoyment the streets are crowded with courtezans and gay people and the principal citizens of the city are engaged in performing the prescribed rites in the company of their wives.

कृतागाः—The commentator gives the import of the stanza as follows;—Rakshasa knows that he is not possessed of as sharp intellect as Chanakya; hence by the maxim ' अशक्तोहं

गृहारम्भे शक्तोहं गृहभजने' he tries to imitate Chanakya only in one respect viz. the destruction of the enemy. The idea is made clear in the next stanza. कृतागाः कृतं आगः (injury) यस्य. कृतधी determined the root कृ with with धी or its synonym means to determine. व्यवसित past passpart. of सो with वि and अव used actively. The figure in the stanza is उपमा and the metre शिखरिणी

उत्सिक्तः—सिच् with उत् means to be puffed up. The stanza gives the points of resemblance and contrast between Chanakaya and Rakshasa in intellect and in the king to be guided, Chanakya is by far superior to Rakshasa. The only point in which Rakshasa resembles Chanakya, is the enmity to the person at the helm of affairs. वं चाणक्यः व simply means: you have no intellect of Chanakya! साधर्म = समान. धर्म; (termination without any meaning) or समानो धर्मः यस्य सः and तस्यभावः प्रधान means the principal persons i. e. the king.

मद्भृत्यैः—Chanakya gives the various measures he has taken to separate Rakshasa from Malayaketu. मद्भृत्यै refers to the secret agents

like भागुरायण, भद्रभट and the like. The sham quarrel mentioned in the third line takes place at the end of this act स्वमतेन by my own counsel not aided by any other.

(1) भेदकुशलः एष अहं प्रतीपं राक्षसं (मम) द्विषः (मलयकेतोः) सकाशाद् भेत्स्यामि—I shall separate Rakshasa who is acting against me from my enemy.

(3) द्विष : प्रतीपं भेत्स्यामि. प्रतीपं is an adverb here. I shall separate him (from his friend in such a way that he would be averse i. e. inimical to (द्विष् i. e.) my enemy.

भेतव्यं—The stanza gives the various disadvantages of service. The last line is a general reflection quoted many a time. The stanza has a general meaning that a servant has to be afraid of his master, his subordinates, his favourites and his friends. And he has to conceal his real feelings and affect a good mood. Thus in every way service leads to the degradation of a man; if a suitable name, to service is to be given it is no other than the life of a dog ' i. e. means voluptuous flatterers

of a king. cf. Kad. ये च विद्यमानेऽपि स्वात्मनि अस्वाधीनसकलेन्द्रियवृत्तय पश्यत्यन्धा.

विभूतिः—The word is used ironically.

उपलशकल—The stanza shows the simple life that the minister of the sovereign leads. As soon as one enters the house of Chanakya he discover a stone to break the lumps of dried cowdung, the collection of दर्भ grass and the scered fuel placed upon the thatched roof. Though he is the greatest politician and the prime minister Chanakya leads a simple and religious life. He seems to have गृह्याग्नि in his house and he worships the Fire thrice a day. Simplicity and high position form a very happy combination.

वृषलोद्यः—

स्तुवन्ति—To have a good idea of what unwelcome things servants have to do, the three stanzas should be considered together. श्रान्तास्याः take अपि understood after it. Though their tongues are weried v.l. अश्रान्तास्याःis also good निरीहाणां gives a general truth which explains Chanak-

ya's conduct and his attitude towards the king. The figure is अर्थान्तरन्यास.

यो नन्दमौर्य—The stanza not only compares Chanakya to the Sun ; but gives the excellence of the former over the latter Chanakya and the Sun are slmilar in bringing about the rise and fall of Nanda and Maurya in one case and cold and heat in the other. Chanakya surpasses the Sun as he brings about the rise and fall *simultaneously* and as his power i.e. command reaches every nook and corner. परिभूय (i) defying (2) going round. The figures are व्यतिरेक & यथासंख्य

प्रणत The long compound is an instance of Ojas Style conventionally suited for prose passagss.

नन्दैर्वियुक्त—राजराज means Kubera राज्ञां राजा राजराजः. The Nandas are said to be अनपेक्षित राजराज not caring for Kubera the Lord of wealth inasmuch as they were masters of crores of rupees (c.f. (नवनवतिशत)) राजराज may mean other principal kings. गुणा means noble deeds. मम goes not with गुणा but with

प्रीतिम्. प्रगुणयति is a denominative verb. प्रकृष्टा गुणा यत्र इति प्रगुण. प्रगुण करोति प्रगुणयति The two च's in the stanza show the simultaneity of actions of :—

आ शैलेन्द्र—This stanza and generally all the stanzas of स्रग्धरा metre in which the poet is rich, are a good instance of the dignified and majestic style our poet has recourse to when he has to speak about or to address to the king—The first two lines mean from the Himalayas to the shores of the Indian Ocean.. Instead of तीरान्तात् it would have been better had there been तीरान्तं or तीरपर्यन्तं आतीरात् is a good reading आ शैलेन्द्रात् & आ तीरात् are connected with आगत्य. There is figure पर्यायोक्ति in the last line and figure उदात्त in the whole stanza. The stanza forms a beautiful instance to the definition of style which is given by swift as: 'Proper words in proper places make the true definition of style.

न निष्प्रयोजन—A very true remark indeed which even though it is uttered here with a smile is yet pregnant with sarcastic reproof that would result in the sham quarrel.

यद्यवं—You say you want to request me. Those that are to be requested are always allowed to act as they like. I am not allowed to do so; hence I am not a person who is to be requested. If I am a person to be requested, then don't call my orders and behaviour into question.

न कदाचिद्—a great compliment to Chanakya well deserved by him. As usual the remark flatters him much and he begins to give his learned lecture.

त्रिविधा सिद्धि—सिद्धि may mean (i) transaction of business (ii) administration. If we take the first sense, the passage means!—Some transactions solely rest with kings, some solely with ministers, and some with both. The observance of the moon light Festival is entirely the business of the minister. If we take the second sense the passage means. There are three forms of administration or Government. Your form of Government is the ministerial one. The minister is responsible for every thing; you can not call his actions into question.

आकाशं काश—The principal subject of description in the stanza is the Sarad season which is compared to the body of Siva by means of some adjectives that are applicable to both. Siva's body is not the principal subject of description for (i) As the text stands, इव is put after तनुः showing that तनु is the standard of comparison उपमान. There is no sufficient authority to change the reading तनुरिव...शरद्ः into शरदिवतनुर्वः (ii) If we look to the third lime of the stanza, there इव is placed after स्रजं showing thereby that स्रजं is subordinate to कौमुदी which is the principal word. It is not proper to change the position of इव in both the places (iii) The sentence प्रथमं तावत्, that immediately follows stanza 23, shows that the stanza invokes a blessing setting forth the excellencies of autumn and implying the praise of the specified duties.

The first two lines can be construed, only with reference to एशीतनुः as भस्मन् and ऐभी कान्ति are attributes of Siva and have to do nothing with Sarad as far as their liberal

meaning is concerned. Of course the lines suggest that Sarad has got downy clouds like ash and blue colored space similar to elephant hide. The third line has a simile corresponding to the simile in the fourth line. कौमुदी means (i) moonlight or (ii) formed of कुमुद flowers (adj. to स्रज् understood). The Sarad which is extraordinary ((अपूर्वा) as it has also a garland of night lotuses white like the garland of skulls. The compound हास्य...हंसा should be solved in two ways हास्यश्रीरिव धवला राजहंसाः यत्र एवंभुता शरद् । हास्यश्रीः राजहंसा इव यस्यां सा एवंभूता तनुः । The figure in the stanza is simile based upon other similies in स्रजमिव & हास्यश्री & In the first two lines, भस्मन् & ऐभी कृत्ति can be instances of अतिशयोक्ति निगीर्याध्यवसानतः variety) figure भस्मन् means ash-like clouds & ऐभी कृत्ति meaning elephant hide-like space.

प्रत्यग्रोन्मेष—The stanza is a good instance of the figure स्वभावोक्ति. The eyes of Vishnoo cannot bear the glare of jewelled lamps, are slow in their functions, are filled with moisture caused by yawning and are slightly red. The description is very natural. Some take

the description in this stanza as a ground to prove that the moonlight Festival takes place on the full moon day in Kartika. But if we like we can make the description applicable to विष्णु in the month of Asivna before he leaves his bed. On the eleventh day in Kartika after a long sleep for four months. The description shows he is not fully awake and he only desires to leave his bed.

सत्वोत्कर्षस्य—This stanza and the following are recited by the second bard who is not different from Sanatkalasa the spy of Rakshasa. The comparison of kings like Chandragupta with Lords of beasts in point of being unable to brook the increasing power of others and the violation of their order, is meant to chafe Chandragupta.

For the idea cf न तेजस्तेजस्वी ..

भुषणाद्युपभोगेन—The stanza gives the definition of a proud and self willed king. It indirectly finds faults with Chandragupta who entirely entrusts the affairs of state to his minister.

The stanza is not to be understood literally. It is calculated to bring home to king Chandragupta his dependence on Chanakya. Or, the stanza apparently approves of the indifferent and cold attitude that Chandragupta has assumed of late towards Chanakya.

दृश्यसे भोः Chanakya imagines he sees the image of Rakshasa before him.

सुवर्णशतसहस्रं—सुवर्ण is used for golden coin here–a hundred thousand golden coins. Or शत may be the name of a golden coin–a thousand golden Sata's. Sata seems to be the name of an ancient golden coin as the following passages suggest: नवनवतिशतद्रव्यकोटीश्वराः (Mudra Rak) वेतनं ते शतं शताः ((नलोपाख्यान)

शत in नवनवति does not mean hundred here but it is the name of a coin for the verse नवाधिकाया नवतेः कोटीनामधिपो हि सः नवनवतिशत have got the same meaning (99 crores).

किमयमस्थाने—All of this seems to be prearranged.

अम्भोधीनां—The order is compared with a

garland of fresh flowers. What Chanakya means is that the order receives a check from a proper person and hence, really speaking it is no check and the king is perfectly independent. (cf. for the idea Stanza 6 of Act III.) तिमि means fish that subsist on fish.

प्रमाणलेख्यपत्र—An authoratative document. The letter is written by Bhadrabhata and others to Chanakya. देवस्य means चन्द्रगुप्तस्य The letter shows no ill-feeling towards Chandragupta. On the other hand it shows that they regard Malayaketu as their enemy (cf. वध्यमलयकेतु) though outwardly they are his servants. It is not of course desirable that Chandragupta's servants should know the contents of the letter. Hence the letter is read silently by Chandragupta. Chandragupta knows from the letter that Bhadrabhata &c. are loyal to him, but in order to mislead his servants and the bard that are waiting outside, he intentionally asks Chanakaya the causes of their disaffection.

वृषल श्रूयताम्—Chandragupta's question gives

a golden opportunity to Chanakya to show to the public that Bhadrabhata &c had joined Malayaketu out of disaffection when as a matter of fact they had gone to do his own bidding.

खजविन—जीवन means allowance sufficient for maintenance. It is a sort of pension.

कुमारसेवक—Servant of Chandragupta when the latter was a boy.

इत्येतेषामपरागहेतवः Really speaking nobody of these persons. Bhagurayana, Bhadrabhata is disaffected. The reports about them that are written here are fabricated. They have been intentionally sent as spies to Malayaketu. It is always the peculiarity of Chanakya's men that once they are his men, they are always his.

कृतघ्तायाः—हस्त means originally the hand. Here it may mean (i) proof given by one's hand (ii) handwriting signature. Had we captured or punished Malayaketu, then that action of ours would have been (i) a proof given by our own hand or (ii) our own signature as

it were to the horrible deed proving our ingratitude in murdering Parvataka who had been our ally. Chanakya in this sentence does not confess the guilt; he only means that the punishment of Malayaketu would have led the people to conclude that there was our hand in the murder which was perpetrated really by Rakshasa

इहखलु—Here begins the learned lecture of the Politician. The lecture shows the wisdom of the political measures of Chanakya. There is only one defect in the passage viz. That Chanakya is so led away by the success of his policy that he forgets for a moment what he is to tell and what he is not to tell. The passage from निग्रहे तावत्...upto उपेक्षितः is not at all proper for his servants to hear.

पूर्वः पक्षः the first alternative viz. to show favour and to give reward. He cannot have the first alternative as none of them can be pleased by rewards उत्तरः refers to the second alternative viz., punishing the malcontents.

संस्कार प्रारब्धव्ये—The locative absolute with

past pass. Part has the meaning of 'instead of.'

प्रतिश्रुत—This sentence as it stands is not satisfactory. In it Chanakya openly confesses his own guilt which he ought not to do. In the heat of conversation in which he wants to show the wisdom of his policy, he commits himself. The sentence means. Had we given Malayaketu half the Kingdom as promised, the murder of his father would have resulted into the sin of ingratitude alone. Parvataka was murdered by us simply because we did not want to give him the kingdom. Had we given the kingdom to his son, his murder would have given us no temporal advantage.

To save Chanakya from committing himself thus, the sentence can be interpreted in a different way:—We may understand **कृतघ्न** in the literal sense. **कृत**—What is done i. e. the horrible deed and **घ्नता** wiping it off. The murder of Parvataka resulted in our being blamed by the people. Had we restored half the kingdom to his son, the blame or the charge alone

of having committed the horrible deed (कृतघ्नता) would have been removed. The interpretation is good but it is not the natural one. Instead of विनाशः there is the reading विनाशे and instead of फलः there is the reading परिहारः If these readings are accepted then the sense is good. Had we restored half the kingdom to the son then the charge of being ungrateful to Parvataka would have been removed.

पुरुषकाराभ्यां The sentence enumerates all the virtues of Rakshasa. पुरुषकार has got a technical sense. It means valour. It shows that Rakshasa has the शक्तित्रय with him inasmuch as he is possessed of means, genius and valour.

स हि भृशं—The stanza shows the necessity of bringing Rakshasa over to the side of Chandragupta with political expedients. The figure is Simile. विनेय is a technical word for breaking in or training for work. For the last line compare last line of I 26.

प्रशस्यतरः Mark the trick of the dramatist. Intentionally he does not supply the ellipsis. After supplying the ellipsis, the sentence stands

as—राक्षसः मतिमतिशयितुं प्रशस्यतरः As soon as Chanakya hears the sentence upto प्रशस्यतर; he inturrupts and misinterprets the sentence as " In every way His Excellency Rakshasa is the better. "

लब्धायां पुरि—Chandragupta, as ordered by Chanakya, does not want to put an end to the sham quarrel, and hence he not only does not correct Chanakya's interpretation but praises Rakshasa. यावदिच्छं is an Avyavibhava compound गले पदं कृ is an idiometic expression showing scorn and disregard.

अन्येनैव—अन्य refers to Fate. All the remarks of Chandragupta are quite according to the injunctions of his preceptor.

आरुह्यारूढ—प्रतिज्ञां आरुह् seems to be an idiometic expression for making a vow. As the expression shows, प्रतिज्ञा seems to be regarded as a riding animal. The personification is implied. cf. प्रतिज्ञामारोढुं पुनरपि चलत्येष चरणः । नवनवति —(see note pp.) पर्यायभूताः standing in succession i. e. one after another. पश्यतो राक्षसस्य The Genitive Absolute shows disregard for

Rakshasa. The stanza shows the boasting character of Chanakya. The boast of course has got sufficient grounds.

गृध्र :—विचलितैः and दीर्घ...पक्षैः are adjectives qualifying गृध्रैः. गृध्रैः and घूमैः are in apposition; and they are identified as far as sense is considered. The figure is रुपक. The expression is not good. It would have been better had there been a compound like गृध्रघूमैः पितृवन The garden of the manes i. e. the cremation ground. The stanza simply suggests that the slaughter of the Nandas is quite fresh in the memories of the people. Chanakya's imagination supposes the fires to be blazing even though they have been extinct long before.

विद्वांसोपि—This is a good taunt or rebuff to Chanakya's assertion in the previous sentence.

शिखां मोक्तुं—The last line shows the bold confidence of Chanakya who implies by the line that the king is sure to meet his death if he inflames him more. The stanza convinces the bard who is the spy of Rakshasa that the furious words the king and Chanakya have

changed would lead to their complete and final estrangement.

संरम्भोत्स्पंदि—उत्स्पन्दिन् opened out पक्ष्मन् eyelid भासा lit. lean here it means turbid भ्रू...धूमं is an adverb modifying ज्वलितं. नेत्रभासा ज्वलितमिव are the principal words in the first two lines that form an independent sentence. नेत्रभासा ज्वलितं is an impersonal construction; it simply means भायुक्ते पिङ्गे चाणक्यस्य नेत्रे ज्वलिते इव. His red coloured eyes seemed to be on fire as it were. The last two lines give the उत्प्रेक्षा Poet's fancy. रुद्रस्य स्मरन्त्या—The genitive (कर्मणिषष्ठी) shows that the Earth has got a painful remembrance of the dance of Siva. The idea is:—such was the terrible kick that the earth bore it with terrible quaking.

The first two lines can also be understood with reference to Siva's dance alone; ज्वलितं would be an adjective to रसं. The figure in the stanza is उत्प्रेक्षा. The sentiment is रौद्र supported by वीररस.

चाणक्यतः—Though the quarrel is feigned, yet Chanakya is much infuriated at the de-

vice of Rakshasa who has sent his bard to excite Chandragupta. The stanza has reference to this device Chanakya sees through the strick and he says with surety that Rakshasa's trick would result in his conviction. दूषण means blame i.e. conviction.

सदोषः—The stanza contains a theory somewhat similar to the theory viz. 'the king can do no wrong.' Ministers are responsible for every action.

आर्याज्ञयैव—The stanza shows that Chandragupta has a very high respect for his preceptor. He disobeyed his preceptor at his own bidding and yet, for that, a feeling sprang in him that he should enter the pit of the earth to hide his face through shame. Chandragupta does not understand the condition of the mind of those who wilfully disobey their lord. That unbounded liberty leads to rashness and that obedience with proper check is itself complete independence, are the doctrines emphasized throughout the drama.

ACT IV.

राजनियोगे गतीयान्—गतागतं going and coming. He refers to his going to Pataliputra to convey the message of Rakshasa to Stanakalasa ; and returning from it to give the news to Rakshasa. The difference between the servants of Chanakya and those of Rakshasa should be noted. The servants of Rakshasa are obedient to him because they get their livelihood from him and they are afraid to disobey him ; while the servants of Chanakya feel reverence and awe for their master.

मम विमृशतः—The speech of Rakshasa rings the note of Fatalism at the outset. अविधेयता—विधेय servant विधेयता—being subordinate अविधेयता Not being subordinate i.e. uncontrollable nature. कृत्य—(i) Deeds, plans (ii) Malcontents (rare sense) उपग्रह (i) Frustration ; Thwarting (ii) Winning over (rare meaning) उन्निद्रः उद्गता निद्रा यस्मात्सः अनिशं—नास्ति निशापि यस्मिन्कर्मणि—In a way in which there is no night i.e. no nights' rest is allowed. When I think of the adverseness of fate to me and of the crooked politics

of Chanakya and further than these when I think of the frustration of my plans (विषकन्याप्रयोग) &c or the winning over of my malcontents, my night's pass away without giving a wink of sleep to me. In the reading 'मत्कृत्यानां' कृत्य cannot be taken to mean malcontents as we do not hear of any of Rakshasa's malcontents being won over by Chanakya to his side. In the reading तत्कृत्यानां, कृत्य may mean malcontents as Rakshasa thinks that he has won over Malayaketu, Bhaguryana &c. who are the malcontents of Chanakya; but कृत्य cannot here mean 'plan' as we do not hear of any plan of Chanakya being thwarted by Rakshasa.

कार्यापक्षेपं—The politician is compared to a dramatist on the strength of the words like उपक्षेप and that can be applied to both. To understand the stanza, the five संधि of the drama must first be understood. They are:—मुखसंधि, प्रतिमुखसंधि, गर्भसंधि, विमर्शसंधि, and निर्वहणसंधि. The plot of a drama, a novel, or an epic is generally divided into five portions accor-

ding as the कार्य (aim and object) of the drama is begun, pursued, doubtful, sure or successful. The portion where the beginning (आरम्भ) of the कार्य is described is technically called मुखसंधि. In कार्योपक्षेपं.....रचयन् this मुखसंधि is referred to. The portion, where the characters are seen to be striving after the object to be achieved without any definite hope to achieve it, is technically called प्रतिमुखसंधि. This is referred to be तस्यविस्तारमिच्छन्. In गर्भसंधि there is प्राप्त्याशा i.e. hope of the achievement of the object. The गर्भसंधि is alluded to in बीजानां.....उद्भेदयंश्च. In विमर्शसंधि the hero becomes sure of the object to be achieved. This संधि is referred to in कुर्वन्बुद्धया विमर्शं. The निर्वहणसंधि is alluded to in प्रसृतं...कार्यजातं. The stanza means that a politician has to undergo the same trouble as a dramatest. उपक्षेप is technically defined as बीजन्यास casting of the seed i. e. laying down of the foundation. is technically defined as अल्पमात्रं समुद्दिष्टं बहुधा यद्विसर्पति। फलस्य प्रथमो हेतुर्बीजंतदभिधीयते।

चाणक्यबटुः...अमात्यः The dramatic trick here defined is technically called गण्डः प्रस्तुतसंबन्धि भिन्नार्थं

सहसोदितम् । when some words that are uttered unexpectedly and that have a different meaning are syntactically connected with the previous words so as to give quite an unexpected meaning ; the trick is called गण्ड. The unexpected meaning as well as the way in which the words are to be construed are both explained by Rakshasa in the speech that follows. There is a sharp difference between गण्ड and पताकास्थान, which should be noted. In both, there are some words uttered unexpectedly, but in गण्ड, the words uttered unexpectedly, are to be construed with the preceding words so as to support something that takes place in near future while in पताकास्थान the words uttered unexpectedly make the suggestion without being construed with other words.

वागीश्वरी Divine speech. The speech really speaking is not divine, on the other hand the sense suggeeted is unwelcome to Rakshasa ; but it is called divine simply because it is unexpected exactly like the Aerial speech or Celestial speech.

प्रस्तावगता—The commentator explains it as संवादं गता i. e. used in connection with प्रस्ताव the matter in hand. The divine speech (वागीश्वरी) indicates something unwelcome in connection with) प्रस्ताव the matter in hand. प्रस्ताव also means dialogue. प्रस्ताव गता (i) By means of the dialogue. (ii) in connection with the dialogue. Some take प्रस्ताव to mean utterrances.

कस्मिन्प्रयोजने—The remark shows the short memory of Rakshasa. The same thing is done with respect to him in (pp 38 line 5). The dramatist has done this simply because he thinks that forgetfulness is a qualification to busy persons.

दूरे प्रत्यासत्तिः—The stanza shows the inaccessible character of kings who were regarded as gods. There is a pun on the word अधन्य. It means (i) unfortunate (ii) one who has no money. कल्याण... धराणां. कुल means family or group. The two meanings consequently are:— (i) leaders of noble families (ii) forming themselves into auspicious groups. There is a read-

ing as कल्याण कुलधराणांकुलगृहाणां which means abodes of the collections (कुल) of auspicious things (कल्याण). The epithet मनुष्यदेव shows that kings were regarded as representatives of gods on earth. cf. विष्णुः पृथिवीपतिः । कूलधर also means मेरुपर्वत when the adjective is construed with reference to gods.

दशमो मासः—Duration of time is idiomatically expressed in this way in Sanskrit.

पुरुषाभिमान Pride of manliness.

वक्षस्ताडन As his genuine heroic spirit requires, Malayaketu wants to revenge the death of his father before he gives him the libations of water. All the words in first two lines qualify अवस्थान्तरं. The first three lines describe the pitiable condition of Malayaketu's mothers at the death of his father.

उद्यच्छता—Malayaketu states here that there are only two alternative courses for a person like himself burning to revenge the death of his father. The choice is not between आजिनिधनेन & पितुः पथा as appears but between आजिनिधनेन पितुः पथा गन्तव्यम् & आच्छिद्य

बाष्पः नेयः. Really speaking Malayaketu's father did not die on the battle-field but his death was due to the intrigues of the enemy. पितुः पथा should not be taken with आजिनिधनेन but should be directly construed with गन्तव्यम्. उद्यच्छता—यम् with उत् is Atmanepadi when the object is not a literary work and when the fruit of the action goes to the doer. Here the fruit of the action goes not to Malayaketu, the doer, but to his father; hence the Parasmaipada form is used.

सोत्सेधैः—The stanza shows the discipline that Malayaketu maintains over tributary princes as well as the obedience and loyalty of those chiefs. The adj. सोत्सेधैः & खरतर...भुग्नैः qualify स्कन्धदेशैः which is construed with उपलक्षिताः understood 'उत्सेध' means 'elevation'; hence सोत्सेधं means raised up, elevated कविका means reins. भुग्न is the past part. of भुज् to bend. खुरपुटैः खण्डयन्तः इव is an Utpreksha. Really speaking the horses raise their front feet up, being suddenly checked; but the poet fancies that they do so as they want to strike against the sky. The stanza is written

in a grand and majestic style and in स्रग्धरा metre suited to the description of the grand army of Malayaketu. The comparison of kings with oceans is simply grand as it shows the vastness of the army, the power of the kings and the discipline of Malayaketu. There is a pun on the word मर्यादा which means mark of the tide as well as bounds of decorum. There are the figures स्वभावोक्ति in the first three lines, उत्प्रेक्षा in the second and उपमा & श्लेष in the last.

भद्रभट—In the dialogue which follows, the seeds of discension of between Rakshasa and Malayaketu are sewn by Bhagurayana. Bhadrabhata &c. are Chanaky's emissaries and the words न वयं.....आश्रयामहे are nothing but a downright lie for the purpose of deceiving the simple minded Malayaketu. Upto this time Malayaketu has not the least suspicion as to the integrity and loyalty of Rakshasa. The words न राक्षसद्वारेण किंतु शिखरकिमुरीकृत्य should be particularly noted. They want to show that the medium of Rakshasa to approach Malayaketu is not so good as the medium of शिखरक.

दुष्टामात्य is used for Chanakya. उरीकृत्य is not a च्वि formation. उरी, उररी &c. are indeclinables that are compounded with gerund &c. परिगृहीत is used in the technical sense of 'guided by', 'advised by' throught the drama. आभिरामिक means simply अभिराम pleasing, attractive अभिरामा एव अभिरामिकाः। The reading आभिगामिक is a better one as far as the sense is concerned. It means making a man easily approachable अभिगमं सुकरं कुर्वन्ति ते. The termination ठक् (इक) can not be satisfactorily explained by any rule of Panini's grammar.

तत्र मया—Malayaketu cannot be so dull-witted as not to comparehend the hidden sense of the representation of भद्रभट &c. the sentence is put here purposely so that the answer to it from Bhagurayana should make everything clear to the reader.

विजिगीषु—जेतुमेषणशीलः विजिगीषुः ambitious आत्मगुणसंपन्नं—(i) आत्मनः गुणाः, तैः संपन्नःस्तं A person possessed of one's own merits i.e. exactly similar in every respect. (ii) आत्मनः (of the soul) गुणाः, ते संपन्नः तं possessed of all the pro-

perties of the soul like the intelligence, vigour &c. cf. Raghuvansa **अथ विश्व रघुः प्रतिष्ठितं प्रकृति-स्वात्मजमात्मवत्तया** " **प्रियहितद्वारेण**—The words hint that **शिखरक** is **प्रियहित** i.e. a beloved friend while **राक्षस** is not so.

चाणक्ये बद्धवैरो—Bhagurayana is instructed by Chanakya to speak thus. The only thing, to be noted is, that he does not show that the answers are pre-meditated.

युज्यते—The simple minded Malayaketu is thoroughly satisfied with the Bhagurayana's explanation and Bhagurayana and his master Chanakya have gained their object to a certain extent.

सत्त्वभङ्ग—**सत्त्व** means **चित्त** mind. **सत्त्वभङ्ग** may mean (i) loss of courage (ii) displeasing the mind (iii) loss of temper. ' **अन्यथा-अन्यथा** means In one way—in another one. '

गहनः सचिववृत्तान्तः—Mark the skill of Bhagurayana. Being a pupil of Chanakya, he does not give straight forward replies but vague and ambiguous ones. Seeds of jealously and seeds of discension have similar growth. When the

mind is possessed of these seeds, it interprets each and everything as it likes.

अभिमतवधु—The simile is no doubt very apt and telling, though appears rather strange when expressed by a servant before his master.

कौमुदी—There is a pun on the words **कौमुदी कौमुदीनन्द** and **चन्द्र**. **कौमुदी** (i) moonlight festival (ii) moonlight **कुमुदानन्दः** (i) gladdining the night lotuses (ii) gladdening the low people. (**कुत्सितेन मोदन्तेइति कुमुदः कुमुदः सानन्दयति असौ कुमुदानन्द**) **चन्द्र** (i) Chandragupta (ii) moon To the ordinary **कौमुदी** i. e. moonlight, the moon, that opens the night lotuses is quite sufficient but to this **कौमुदी** i- e. the moonlight festival **चन्द्र** i. e. **चन्द्रगुप्त** who gives joy to the vulgar is not sufficient; but it wants another moon viz moonlike king Nanda that gives delight to the whole world.

The moon and **नन्द** are compared here, no doubt; but as the excellence of **नन्द** over the moon is indicated by the words **कुमुदानन्द** & **जगदानन्द**, the figure is **व्यतिरेक**.

काले भेदबीज—Look to the dramatic irony.

Rakshasa does not know it, yet the seeds of discension between himself and Malayaketu are cast which are sure to bear fruit.

सद्यः कीडारसोच्छेदं—The stanza implies the extraordinary character of kings. For **लोकाधिकं तेजो बिभ्राण.** compare **गुरुभिरामिनिविष्टं लोकपालानुभावैः** for the while stanza compare **सहते न जनोऽन्यधः क्रियां किमु लोकाधिकधाम राजकम्** ' Kir. II 47.

गुणप्रशंसया—The seeds of discussion have taken now a firm root. Malayaketu does not require now any hint or vague remark from Bhagurayana; but without them he suspects the conduct of Rakshasa. Bhagurayana speaks only when he is questioned so as to show that he gives answers as occasion suggests and that he has no special object in view to be accomplished.

चन्द्रगुप्तस्योद्धरणात्—The sentence is not plain and straightforward answer to Malayaketu's question. It is vogue and has to suggest much to the prejudiced mind of Malayaketu. What Bhaguryana means is as follows: Rakshasa sees no particular benefit from uproot-

ing Chandragupta when he is already separated from Chanakya. but Rakshasa wants Chandragupta, in power and secondly he wants myself to be the prime-minister under him.

तत्रैव प्रतिवसति—The words uttered with apprehension and wonder at one and the same time and possibiy with incredulous eyes "How is it that the self-willed Chanakya would say, in the city when dismissed?" The sentence **शकटदास, नेदमुपपद्यते** &c. shows the same thing.

देवस्य—The stanza shows the impossibility of Chanakya's stamping in the city after he is dismissed.

तावत्तावदस्य स्वार्थसिद्धि Bhagurayana does not explain the nature of **स्वार्थ**—It is purposely left vogue. Bhagurayana cannot boldly say that Rakshasa wants to accept prime-ministership under Chandragupta; for, in that case he himself would be suspected to be an emissary of Chanakya sent purposely to separate Rakshasa from Malayaketu. Bhagurayana only suggests to the prejudiced mind of Malayaketu that **स्वार्थसिद्धि** means nothing but the acceptance of Prime-ministership.

राज्ञां चूडामणीन्दु— The dialogue between मलयकेतु and भागुरायण is taking place in another part of the stage. Rakshasa and Sakatadasa are not supposed to hear it; So this stanza directly supports Rakshasa's statement in the preceeding stanza. Sakatadasa is a royal servant of Rakshasa. He believes and tries to make Rakshasa believe. the report that Chanakya remains in the city, he defends the conduct of Chanakya thus; Chanakya is no doubt a passionate and a brave person and it is likely that he would take a vow again, but as he is fully aware of the fact that at the fulfillment of the first vow he had to use many a murderous process and the vow was fulfilled only because Luck was favorable to him and Maurya was not sufficiently powerful, he does not now undergo the risk of taking another vow. खचित means adorned or overspread with स्वै; by] his own men. कोपन: the termination अन is applied to कुध and मण्ड् and their synonyms in the sense of habit. अभिचरण (i) अभिचार or हिंसा i. e. murderous process (2) homicidal rites and sacrifices with a

view to destroy the enemy. आयतिग्लानि failure in future time.

कुमारस्याधिराजशब्देन—Rakshasa is a loyal and loving servant of Malayaketu. His remark here implies that his headache is not due to any phisical disturbance and worry and it is caused by mental disturbance and worry and it would not stop until Malayaketu is crowned a king.

कियन्तं कालं.....उदासितव्यम्—apparently this appears to be a simple question of Malayaketu who wants to show that he is tired of waiting; but if we go to the roots, it seems that Malayaketu is afraid lest Rakshasa, desirous to accept prime ministership under Chandra gupta would uot like to invade Pataliputra at all. Malayaketu wants to ascertain by this question whether Rakshasa wants to invade or not.

चन्द्रगुप्तप्रकृतीनां—The sentence is an echo of Bhagurayana's remark ' अमात्यराक्षस श्राणक्ये बद्धवैरो न चन्द्रगुप्ते The sentence appears to be a general statement but really speaking Malayaketu

means by it that Rakshasa and the like persons, who have a grudge against Chanakya alone would have no scruple in serving Chandragupta if he be separated from Chanakya. Rakshasa who has not the slightest suspicion about Malayaketu's ears being poisoned against him, can not see the hidden significance of the various sentences throughout the passage. ता: खलु—In this sentence Rakshasa divides the subjects into two classes (1) Subjects loyal to Chandragupta (2) Subjects loyal to Nanda. With respect to the first division viz the few followers of Chandragupta, it can be said that they would be completely reconciled to Chandragupta as soon as Chanakya would be dismissed. But with respect to the second division, reconciliation with Chandragupta is quite impossible and Rakshasa is here counting upon their help. In the sentence तत्र चन्द्रगुप्त &c. एव should be directly put after उत्थायिनीनां if it be put elsewhere it should be construed with उत्थायिनीनां पितृभूतं (standing in the relation of father) can be understaud as (1) प्रकृतीनां पितृभूतं or (2) नन्दस्य पितृभूतं. The first

meaning is better) as it can explain the words, अपराग and अमर्ष well एव after चन्द्रगुप्त should be taken with अलभमानाः

स्वायत्तसिद्धिषु—सिद्धि here means accomplishment of purposes or management of affairs. There are two kinds of kinds alluded to here : Kings personally managing every affair (स्वायत्तसिद्धि) and kings entrusting everything to the minister (सचिवायत्तसिद्धि) स्वायतसिद्धि is a Bahuvrihi compound while सचिवायत्तसिद्धौ in the next line is a simple Karmadharaya.

अत्युच्छ्रिते—The stanza is somewhat stiff. अत्युच्छ्रिते मन्त्रिणि is a locative absolute. The idea is as follows :—प्रभुशक्ति & मन्त्रशक्ति kingly power and ministeral power are supposed to be the two legs of the Goddess of Sovereignty. When both the kings and the ministers are quite capable and have no discord, Royalty (श्री) stands quite firm and rigid. (श्री was firm while Chandragupta and Chanakya were ruling with one mind.) The second line wants an ellipsis to be snpplied :—द्वयोः वैमत्येन स्थितयोः सतोः is to be understood before the second half of the stanza. The second line means :-

If there is a quarrel between them, one of her legs becomes weak and she cannot bear the burden of administration and has necessarily to leave of the other. Chandragupta and Chanakya are at variance. One of the feet (मन्त्रशक्ति) of Sri is crippled and Sri has to give up the other viz. Chandragupta.

A second meaning of the stanza is also possible when both the king and the minister are equally powerful, Sri is required to keep her legs apart and stand firm. She is supposed to be drawn to opposite sides by the king and the minister. By nature Sri is weak and has to choose one of the two. In the particular case she has chosen Chandragupta.

नृपेऽपकृष्टः—The stanza describes the condition of a king like Chandragupta, who entrusts everything to the minister, when the minister leaves him. तदर्पणः is an Upapada Tatpursha compound तस्मिन्सर्वमर्पयतीति तदर्पणः construe the stanza as तदर्पणः नृपः सचिवादपकृष्टः स्तनादपकृष्टः स्तनंधयः शिशुरिव.....वर्तितुं नोत्सहते ।

दिष्ट्यान.....He means he is a monarch not like Chandragupta and hence he does not

care if this is a discord between himself and Rakshase and if Rakshasa leaves him.

एकान्तिकी—एकान्ताय (निश्चयाय) प्रभवति सा assured ; certain ; leading to a definite conclusion.

त्वय्युत्कृष्ट...The stanza enumerates the various circumstances favourable to Malayaketu's invasion. What Rakshasa means is :— All the circumstances viz. excellent army, powerful assailant, loyalty of the city to be beseiged, &c. and are favourable to Malayaketu ; only his will to invade the city is wanted. If it is there success is sure.

उत्तुङ्गाः—There is no peculiar propriety in each of the various attributes to lordly elephants as well as to Sona River. The epithets only show the comparision between the river and the elephants. The order in which the attributes are put quite peculiar and though rarely found elsewhere here it gives a peculiar grace and effect to the verse which is heightened by the alliteration. The metre is rather

obscure—It is Sragdhara with a small difference. The figures are उपमा suggested, & अनुप्रास.

गम्भीरगर्जितरवाः—The comparison between the elephants and the clouds, based upon their black colour and their tossing up of water spray, is quite common in Sanskrit Literature. The simile in the stanza is found in the principal part as well as the minor parts. The elephants, tossing up of water mixed with rut, and the city are respectively compared with clouds, showers and the Vindhya *M*ountain respectively. आसारवर्षं should be solved as आसारस्य वर्षः तम् ।

भागुरायणेन सह—Malayaketu goes away here apparently in haste but really in anger.

सांवत्सरिकाणां=संवत्सरफलकथनेनजीवतीति सांवत्सरिकः an astrologer.

अनिमित्तं—It seems that even a mere mention of Kshapanaka was regarded as a bad omen in those days.

अबीभत्स—Raksha-a is by nature superstitious. He means :—Though the sight itself of the mendicant is ominous, yet if he puts on

a good and descent dress; there would be no bad omen.

शासन—The stanza is proper for the mendicant who is a religious preacher. There is the figure Rupaka in tha stanza. Arhats are identified with physicians and ignorance is identified with diseases.

आमध्याह्नात्—आ मध्याह्नात means (after mid-day) or (ii) before mid-day. निर्वृत्तसर्वकल्याणा—From which all the merits or benefits have departed i.e. devoid of any benefit. There is a reading निर्वृत्तसर्व...attached with every benefit. From the bearing of the stanza it is clear that the day is inauspicious before mid-day. Hence if we take the reading निर्वृत्त 'devoid of' of आ मध्यान्हात् should be taken to mean before mid-day. With the reading निर्वृत्त 'attended with' आ should mean 'after' the sentence निरूपिता...अदक्षिणनक्षत्रम् gives all the unfavourable circumstances; while the stanza that follows gives the favourable ones. क्षपणक is a spy of Chanakya ; hence it is necessary for him to make ambiginous assertions.

पौर्णमासी is regarded as an inauspicious day for march. The first half of the full moonday is always attended with भद्रा करण and hence it is regarded as particularly inauspicious for any deed. अदक्षिणनक्षत्रम् The नक्षत्र or constellation of the moon on this particular day (मार्गशीर्ष पौर्णमासी) is मृग. The people are to start in the evening and they are to go to the south. The constellation मृग is on the eastern horizon and hence standing to their left hand side as it does, it is inauspicious. Thus the unfavourable circumstances are : विष्टिकरण or भद्रा before noon ; पौर्णिमा तिथि for the whole day and मृगनक्षत्र standing to their left.

अस्ताभिमुखे—The stanza quotes the favourable circumstances (the zodiacal sign मिथुन and the rising and setting of केतु) The first line simply shows the time which is evening when the Sun is abont to set and the moon is risen. There are twelve zodiacal signs or लग्न's viz. मेष वृषभ &c. Each लग्न lasts for two hours. The zodiacal sign which are the eastern horizon at a particular time is supported to be

the लग्न of the time. Thus on the full Moonday of मार्गशीर्ष, the zodiacal sign मिथुन appears on the horizon in the evening and thus मिथुन is the लग्न in the evening from say 6 p. m. to 8 p. m. मिथुन लग्न is presided over by the planet बुध who is an auspicious planet. उदितास्तमिते च केतौ. The words present some difficulty of interpretation but they can be interpreted satisfactorily. The planets केतु and राहु are simply imaginary planets standing opposite to each other in the sky. On this particular day केतु is in the राशि धनुस् and राहु consequently in मिथुन which is opposite to it. It seems that राहु or केतु either of them—exerts a bad influence when he stands overhead. At this particular time राहु is just risen & केतु is just set so they cannot exert bad influence. केतौ in the stanza stands for राहु & केतु together & the line means राहौ उदिते, केतौ अस्तमित्ते.

The stanza is given another additional interpretation by the commentator which has a bearing on the plot. In Prakrit there is the word शूर which means 'the Sun' or a brave man i.e. Rakshasa. Prakrit अत्थाभिमुखे

can be rendered as **अत्थाभिमुखे** with respect to the Sun and **अर्थाभिमुखे** with respect to Rakshasa. **अर्थ** means 'object' viz. securing prime minister ship. **चन्द्र** means (i) moon (ii) Chandragupta. **बुध** means (i) mercury (ii) Chanakya. **केतु**, (i) The Planet (ii) **मलयकेतु**. The meaning given by the commentator is only suggested and is a sort of **पताकास्थान**—suggestion of certain things.

तिथिरेव—The speech clearly shows that the full monday was regarded as an inauspicious day. Rakshasa objects to the day itself in the first place.

एकगुणा—**क्षपणक** removes the objection by showing that whereas the day has one merit **नक्षत्र** has four and **लग्न** has 64. Thus **मिथुन लग्न** being a good **लग्न** it has 64 marks while there are only 5 marks for **नक्षत्र** and the **तिथि** which may be deducted.

लग्नं भवति—A small objection about the **लग्न** is removed here. The **लग्न**s are divided into three kinds **चर, अचर** & **द्विःस्वभाव. मिथुन** is a **द्विःस्वभाव लग्न** and hence it cannot assure

victory. क्षपणक removes the objection by saying that though the लग्न is द्विःस्वभाव, yet it is persided over by a good planet mercury and hence it is fully auspicious. Besides at the time of going, the moon is in मिथुन constellation and is favourable for a man going to the south.

संवाद्यताम्—Rakshasa is not convinced. The objection as to the day (तिथि) is very strong in his mind.

संवादयतु—क्षपणक shows that as he is one of the best astrologers he is naturally angry if his words are called into question.

कृतान्तः (1) Astrological conclusion (ii) God of death. The word is intentionally put to suggest that there is no good future for Rakshasa, Death being angry with him.

आविर्भूतानुरागाः—उज्जिहान is the pres. part of हा to go of the 3rd conj. पर्णच्छायैः solve the comp. as पर्णानां छायाःपर्णच्छायानि तैः। छाया is changed to छाया neuter, when the shade of many trees is meant. (छायाबाहुल्ये Pan. II. 4-22). The idea in the stanza and particularly the con-

clusion drawn from the natural phenomenon of the shade–lying to the west in the morning i. e. running in front of the sun as harbinger and retiring to the east in the evening when the sun is going away—are very beautiful. The figure is अर्थान्तरन्यास.

ACT V.

बुद्धिजल—The only thing to be noted in the verse is that the politics of Chanakya is identified with a creeper. The indentification is also found in the subordinate parts:—Intellect, proper place and occasion and result are respectively identified with streams, pitchere, and fruit. The figure is सावयवरुपक.

चलितोस्मि किल—किल here signifies that he had really no necessity to go to Pataliputra; but he was going there ostensibly as ordered by his political preceptor Chanakya.

मम संमतमेव—The bad omen suggests to the readers that सिद्धार्थक would not be able to go

to Patliputra but he would be caught in the middle as he desires.

आर्हतानां—अर्हतां उपासकाः आर्हताः The salutation to Arhat and his disciples is common in ancient Jain and Buddhistic works. लोकोत्तरमार्ग or extra-ordinary ways and means are most probably सम्यग्ज्ञान, सम्यग्दर्शन, and सम्यकचारित्र according to Jain Philosophy. The क्षपणकs are Jain mendicants. The Buddhistic mendicants are called भिक्खुs.

गुल्माधिकारिक—गुल्म means a village-police station.

राक्षसस्य पिशाचस्य—The term पिशाचस्य is meant to suggest to सिद्धार्थक that क्षपणक must have been insulted by राक्षस some time before. क्षपणक wants सिद्धार्थक to guess it but he is disappointed.

इति प्रवेशकः—प्रवेशक is defined as वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः । प्रवेशकस्तु नाट्येङ्के नीचपात्रप्रयोजितः । Both the विष्कम्भक and the प्रवेशक are as it were joining links between two acts and both of them give the important incidents that take place between the two acts and suggest

the incidents that are to take place in the act that begins. The only difference between them is, that **प्रवेशक** cannot be put in the first act and in it the characters as a rule are minor ones.

Here the **प्रवेशक** states that (i) **सिद्धार्थक** according to Chanakya's orders tries to leave the camp of Malayaketu and falls into his hands; (ii) **मलयकेतु** and his army are quite near the city and (iii) Kshapanaka also wants to leave the camp. The **प्रवेशक** suggests the success of Chanakya's politics in the stanza **बुद्धिजल.**

मुहुर्लक्ष्योद्भेदा—The stanza compares politics to the course of Fate here. The commentator seems to have explain the stanza by identifying politics with the writing of a drama as is done in act IV st. 3. **लक्ष्य, बीज** &c. are terms in dramaturgy and on their strength the identification (**रूपक**) can be accepted as suggested identification or **व्यङ्ग्य रूपक.** The epithets have reference to the Sandhis that are explained in the notes on St. 3 Act IV. **मुहुर्लक्ष्योद्भेदा** has reference to **मुखसंधि. अधिगमाभावगहना**

and अतिकृशा refer to प्रतिमुखसंधि. संपूर्णाङ्ग refers to विमर्शसंधि; while बहु...फला refers to निर्वहणसंधि.

भागुरायण—Note that though Bhagurayna is a servant of Chanakya yet his conscience pricks him at the thought of deceiving Malayaketu in whose service he has been so long.

कुले लज्जायां—In this stanza Bhagurayana defends his conduct by stating the doctrine that a loyal servant must be identical with his master in mind, word and deed. In short, the servant has to forget his personality and has to identify himself with his master.

भक्त्या—भागुरायण's words have not yet wrought complete effect on the mind of Malayaketu. On the one hand, he thinks Rakshasa would join मौर्य who is no doubt a scion of Nanda dynasty if his rival Chanakya be removed; on the other hand, he thinks Rakshasa would not desert him. Solve the compound चाणक्य निराकृतेन as निराकृतः चाणक्यः येन सः चाणक्यनिराकृतः तेन. The compound is an irregular बहुव्रीहि as अग्न्याहित.

राक्षसस्य पिशाचस्य—He intentionally puts the word पिशाचस्य after राक्षसस्य, as he wants

to suggest to everybody he meets, that he is no longer on good terms with Rakshasa.

न मे किमपि mark the trick. He suggests that he is insulted by Rakshasa. Yet he is unwilling, of course outwardly, to explain the facts. His conduct increases the curiosity of Bhagurayana and at the same time by the trick he plays, he makes Bhagurayana sympathetic with himself.

राक्षसेन गूढविष—Here he acts quite according to the orders of Chanakya. Finding a suitable occasion he gives the lie about Parvataka's murder. The lie is heard here by Malayaketu as arranged previously and it has the expected effect—viz., the gulf between Malayaketu and Rakshasa is completely widened.

प्रतिश्रुत—Look to the shrewdness of Bhagurayana. He shows, as he must do, that he cannot even believe the words of Kshapanaka

उपसृत्य—The conduct of Malayaketu here seems to be rather rash. He is rash by character. He at once believes what **क्षपणक** says

and becomes ready to punish Rakshasa at that very instant if possible. As we shall see later on his rashness causes instantaneous death of the five princes चित्रवर्मन् and others who were his followers.

श्रुतं सखे—There is no poetic merit at all in the stanza; simple prose would have done. Malayaketu has no firmness and descrimination in his character. In an instant क्षपणक is regarding him as his friend and राक्षस is condemned as his enemy (cf. रिपुमधिकृत्य).

मित्रं ममेदं —In the heat of his anger, Malayaketu goes so far as to condemn Rakshasa as a devil. The figure is सहोक्ति in the third line.

रक्षणीयाः—Bhagurayana is a very shrewd and clever spy of Chanakya. He sees the necessity of appeasing Malayaketu and makes a very politically shrewd speech beginning with इह खलु.

इह खलु—Bhagurayana tries now to defend Rakshasa's conduct by observing that while सर्वार्थसिद्धि was living Rakshasa was loyal to

him and he might have killed **पर्वतेश्वर** who was the rival of sarvarthasiddhi. **बलीयस्तया** is used in the sense of a adverb 'to a greater extent' **बलीयस्तया** is to be construed with **अर्थपरिपन्थी. परिपन्थी** Coming in the way of **पन्थानं पर्यवष्टभ्य तिष्ठति इति परिपन्थी.**

मित्राणि—The stanza gives a very great truth. In the life of nations, the truth of the remark is particularly seen. Rival nations become friends and friendly nations become rivals in a very short time as political necessity requires. The latter half of the stanza is some what poetic. Changing sides is fancied to be the beginning of a fresh life in the regular life itself. The figure is Utpreksha.

अस्मृतपूर्ववृत्तं means ' where the previous actions are regarded as forgotten, two friends become enemies and regard the mutual good done, in the past as quite forgotten. It would have been better had there been a reading like **अनस्मृत** or **अविस्मृतं** as it would have given **व्यतिरेक** figure in addition.

एवं सखे—Malayaketu has no opinion of

himself. Now he is convinced by Bhagurayana's words and sees the necessity of conniving at the fault of Rakshasa.

आनयन्त्यै—Obedience and loyalty are the principal Characteristics of Chanakya's emissaries. In this drama, generally all the subordinate characters give an important feauture of their character in the very first words uttered by them to themselves. The stanza has a thought and bearing somewhat similar to stanza 4 Act V. There is the reading आज्ञश्याः in some copies. आज्ञमयाः is taken with गुणेषु and दोषेषु The meaning is " which makes us blind. to the merites or demerites of the order (आज्ञश्याः) of the master.

स्वस्ति यथास्थानं—The letter as indicated by the passage एभिरक्षरैः.....लेखयतीति (pp. 17 lines 18 to pp. 18 line 2) is written by Sakatadasa. In those days very few had good handwriting and scribes usually wrote the letters of their friends. Sakatadasa wrote this letter under the impression that his sham friend Siddharthaka wanted to send it to some of his friend.

The writer of the letter, the addressee, the place and the friends (सुहृदां) are not named; for, in that case, Sakatadasa would not have written the letter. By कोपि, मलयकेतु is to understand राक्षस; by कमपि पुरुषविशेषं Malayaketu is to understand चन्द्रगुप्त; by प्रतिपक्ष, चाणक्य is to understand what is meant by the friends (सुहृदां) is to be understood after the oral message is heard from Siddharthaka. सत्यसंधः stands for Chandragupta. The letter has the following purpose viz. that Malayaketu should be led to believe that Rakshasa wants to recommend five kings (Malayaketu's followers) to Chandragupta who are quite willing to serve him so that Malayaketu should put those kings to death. Chanakya's dodge is completly successful, particularly by the rashness of Malaya ketu's character. By स्वाश्रय, मलयकेतु is to be understood. उपकारिणं refers to Chandragupta. अलंकारत्रयं refers to the three sets of ornaments which are sold to Rakshasa by Chanakya through his spies and which are now in Rakshasa's possession अशून्यार्थं किंचित् refers to the ornament which Rakshasa gave away as *pre-*

sent to Siddharthaka after Siddharthaka released Sakatadasa. After अस्मात्, सिद्धार्थकात् should be necessarily read for भागुरायण calls him by his name in the next sentence and भागुरायण is not supposed to know his name before.

बहिर्नीत्वा—All this is beating and beating for the second time–seems obviously to be pre–arranged.

चन्द्रगुप्तस्य means "written to Chandra gupta."

ततः प्रविशति—In Sanskrit dramas, there are no different scenes in an act. But in Mudrarakshasa an innovation is seen. In the third act, in two places all the characters leave the stage simultaneously. Here also the stage is vacated in the middle of the act. Really speaking in all these instances one scene is complete and another is begun; but dramatic convention does not allow the poet to mark the end of the scene.

साध्ये निश्चितं—The stanza is one of the difficult and learned stanzas in the book. The poet, wants to exhibit his knowledge of Nyâya

S'astra. The leader of the army and the army are respectively compared to the disputant and the logical middle term or Hetu. In the first two lines the necessary conditions which lead to the success of the army and the success of the disputant are mentioned. For its success, the army (साधन) must efficient enough to achieve its object; it must have full union among its various units; it must be true to its cause (सपक्ष) and it must devoid of any hostile element (विपक्ष).

The second interpretation of the first two lines can be explained with the help of the standard syllogism पर्वतो वह्निमान् धूमवत्त्वात्। यो यो धूमवान्स स वह्निमान्। यथा महानसम्। तथा चायं पर्वतः। तस्मात्तथा वह्निमान्पर्वत Here धूम is the हेतु, पर्वते वह्निमत्त्व or वह्निमान्पर्वत is साध्य यो यो धूमवान् वह्निमान् is अन्वयव्याप्ति or inoariable concommittance पर्वत itself is पक्ष. महानस is सपक्ष as there the presence of वह्नि is established. ह्रद or an abyss of water is विपक्ष as there, there is not the least chance of the presence of fire. Now in order that we should arrive at a true conclusion there are the following conditions:—(i)

the साधन, for instance धूम here, must be definitely known to be present on पर्वत which is to be established as bearing fire (वह्निभट्टपेण साध्य) (ii) the साधन or हेतु must have अन्वयव्याप्ति with the साध्य; here धूम has the अन्वय with अग्नि (iii) the साधन or हेतु must be found on सपक्ष. fire is always present in the kitchen महानस; and lastly (iv) the साधन (वन्हि here) must never be present in विपक्ष (abyss of water here). If all these conditions are fulfilled as they are in पर्वतो वह्निमान &c, then the हेतु leads to a true conclusion.

The third line gives three alternatives:—

(i) यत्साधनं स्वयमेव साध्यं (ii) यत् उभयोः तुल्यं यत् पक्षे विरुद्धं. The last two lines mean ;—If an army साधन is itself साध्य i.e. if the army has its efficiency to be proved or if an army is उभयोस्तुल्यं i.e. if the army consist of friends and foes or thirdly if the army is not true (विरुद्ध) to its cause then by recourse to that army the master or leader is sure to be defeated. Here Malayaketu's army is full of malcontents and enemy's spies hence it is sug-

gested that the army cannot be sure of victory. Now, with respect to हेतु, the disputant is sure to be defeated if the hetu is itself (साध्य) i.e. in need of proof or if the hetu is present with सपक्ष or विपक्ष both or thirdly if the hetu is not present with the पक्ष at all. The instance of the first type is :—ह्रदः वाह्निमान् धूमात् here धूम in the first place requires to be proved to be present in the abyss and hence the हेतु धूम here cannot lead to the conclusion ह्रदो वन्हिमान्.

The instance of the second type is पर्वतो वह्निमान् पदार्थत्वात् here पदार्थत्व can be found on सपक्ष (महानस) as well as विपक्ष (ह्रद); पदार्थत्व hence can not lead to a valid conclusion. The instance of the third type is ह्रदो वाह्निमान् धूमात् धूम here can never be present in ह्रद; hence धूमत्व here cannot lead to a valid conclusion.

परिगृहीतोपजापैः परिगृहीतः उपजापः यैः ते परिगृहातोपजापाः तैः who had already received our overtures.

प्रस्थातव्यं—Rakshasa in this stanza gives the way in which he wants to arrange the

army. The खशs were tribes in the north of Bengal. गान्धारs were some tribes in गान्धार or modern Kandahar. The शकs were the same as the Scythians. Hunas seem to be inhabitants of Northern Tibet.

तन्मध्यारेक mark that Rakshasa is putting on one of the ornaments sold to him by the spies of Chanakya. These ornaments belonged formerly to Parvateshwara. Malayaketu recognizes the ornaments as will be seen later on.

भयं तावत्—There is the figure सार or climax in the stanza. The first line describes the condition of ordinary servants like clerks in an office. Though they do not often come into contact with their head and yet the idea of fear is present in their mind. The second line describes the condition of those servants that have got direct contact with superior. The idea of fear is not only always present in their mind but it constantly works upon it. In both these cases there is no fear from subordinates. But in case of persons on a high position that are described in the third line

there is the fear of the master as well as the hatred of the evil persons that are their subordinates. Hence the natural conclusion the poet draws is that there is no knowing when persons in high position would fall down. There is the figure **अर्थान्तरन्यास** also in the stanza. For the last line, cf. **अत्यास्य ढिर्भवति महतामप्यपभ्रंशनिष्ठा.**

प्रतिविधान is somewhat obscurely used in the same of **संविधान** (preparations) here. **प्रतिविधान** generally means-remedying.

कथं य एव—The king of **कुलूत** and other kings are loyal servants of Malayaketu. Chanakya before everything, wants to do away with them; and hence he has used this dodge which creats suspicion for those kings in the mind of **मलयकेतु.**

अस्ति कश्चित्—This is a catch question. As the preceding sentence shows, Malayaketu has already got suspicion about **राक्षस**'s plotting against his life and joining hands with Chandragupta; now he wants to see whether Rakshasa means to send Siddharthaka to Chandragupta in Pataliputra.

अलपैरहोभिः—This is a simple answer of Rakshasa; it is meant to humour Malayaketu; and really speaking Malayaketu would have been pleased with the answer had his mind not been already prejudiced against Rakshasa.

The sentence instead of pleasing Malayaketu, displeases him the more as Malayaketu interprets the sentence as " Rakshasa is going to Kusumpura within a few days to accept prime ministership under Chandragupta."

अशून्यार्थमार्येण—For further particulars about this आभरण see note on the letter which Malayaketu reads in this very act after stanza 9.

अलं...ताडयितुम—अलं in the sense of enough is not used with the infinitive but with the gerund अलं...ताडयित्वा would be a better reading.

न मुद्रा—This sentence clearly shows that Bhagurayana knew nothing about Siddharthaka's, making Sakatadasa write a letter for him. By his knowledge of the character of Chanakya, that of his spies he is sure that Sakatadasa must have written the written the letter but very shrewdly he sees the posis

bility that Sakatdasa would make everything clear to Rakshasa and Malayaketu if called in their presence. Hence in the next sentence he gives advice not to call Sakatadasa but to bring his handwriting.

तस्य—Rakshasa does not know that Siddharthaka is the spy of Chanakya; so also he knows nothing about his own seal ring which he gave to his wife. Consequently as soon as he sees that Sakatadasa writes for him such a letter to Chanakya he can not but conclude that Sakatdasa must have entered into an alliance with the enemy to save his life.

एतानि तानि—भूषणवल्लभस्य is a Bahuvrihi compound. Solve मुखचन्द्र as मुखं चन्द्र इव when is is taken with reference to Parvataka, and मुख मिव चन्द्र : with reference to प्रदोष Parvataka, his face and ornaments are respectively compared to the evening time, moon and stars. The figure is उपमा.

कल्पिता मूल्यं—Possibly Malayaketu thinks that राक्षस must have given a nominal price

for the ornaments; the real price being Rakshasa's changing sides and leaving Malayaketu helpless.

लेखोयं—Rakshasa here enumerates the three successful devices of Chanakya to which he has entirely fallen a victim. He sees very wisely that it is not time to argue with the rash Malayaketu as arguing would make the matter worse and hence he admits the charge though false which is laid against him by Malayaketu. The yielding here on the part of Rakshasa to the charge alleged against him indicates the softness of his heart and not the weakness of his character.

मौर्यांसौ—In this stanza, Malayaketu recounts all the advantages which Rakshasa gets in accepting service under him; he also gives the disadvantages of service under Chandragupta and shows that service under him is more favourable to Rakshasa in every respect. The stanza would have got its effect had Rakshasa been really a traitor; but he is not so and he silently listens to it.

भृत्यत्वे—येषां प्रभूणां & ते परीक्षकाः क्षितिभृतः refer to the Nandas. The third line praises the Nandas as appreciators of the worth of men and hints that मलयकेतु has no appreciation at all for the worth of men like राक्षस.

कन्यां तीव्र—मन्त्राधिकारे is to be construed with आहितगौरवेण. गौरव means 'a high value' construe the lines thus:—संप्रति मन्त्राधिकारे आहितगौरवेण भवता मांसवत् अस्माकं प्रलयाय एते वयं रिपौ विक्रेतुं प्रारब्धाः "You mean to sell us, for our own destruction, to the enemy setting a high value on the post of prime minister ship for which you aspire." "In the reading रिपोः & रिपोः is construed with मन्त्राधिकारे" ministership under the enemy.' The reading रिपोः प्रणयाय means 'to secure the favour of the enemy.'

गण्डस्योपरि स्फोटः—A proverbial expression. 'Another pimple has now grown upon the boil.'

दैवमत्र प्रष्टव्यम्—This also shows the softness of Rakshasa's character.

त्रिवर्गमिव दुर्नयः—This simile is rather inappropriate in the mouth of the rash and

somewhat foolish Malayaketu. He has no capacity to eradicate the triad of Chanakya, Maurya and Rakshasa as he boasts. The boast is somewhat humourous.

गौडीनां—गौडीs are the ladies of Bengal and Orissa.

किं गच्छामि—Construe the last two lines as (i) किंवा खड्गसखः अरिबले पतामि ? एतत् न युक्तं भवेत् ; कृतघ्नं न चेत् मम चन्दनदासमोक्षरभसं चेतः मां रुन्ध्यात् । Or should I fall upon the ranks of my enemy ? Oh, but it is not proper ; if it is not ungrateful, my my mind is sure to obstruct me or prevent me as I am anxious to release चन्दनदास.

(2) When there is the reading नैतन्न, construe thus :—

किंवा...पतामि ? कृतघ्नं चन्दनदास...रभसं मम चेतः न रुन्ध्यात् चेत् एतद् नयुक्तं न भवेत् । If my heart which is anxious and would not obstruct me being ungrateful, this would not be an improper course to follow.

(3) or the lines may be interpreted thus :—

किंवा—पतामि । एतन्न युक्तं भवेत् । चन्दन...रभसं मम

चेतः मां न रुन्ध्याच्चेत्तर्हि तत् कृतघ्नमेव । This is not at all proper. If my heart which :is &c. does not prevent me, then surely it is ungrateful.

ACT VI.

जयति—By means of the mention of केशव, चन्द्रगुप्त, and चाणक्यनीति, together, the stanza suggests that just as केशव, चन्द्रगुप्त aud चाणक्यनीति know of no defeat. जयनकार्यं जयत्यनेनेति, जयनं तस्य कार्यं । जयन means ' insteruments of victory.' जयनकार्यं यावत्कृत्वा means ' having secured all the instruments of victory. '

संतापे—The stanza gives the advantages of the company of the bosom friends.

अन्यन्मुखे—मुख and निर्वहण here refer respectively to मुखसंधि and निर्वहणसंधि which are defined and explained in the note on St. 3 Act IV.

इति प्रवेशकः—For definition and particulars of प्रवेशक see note on प्रवेशक of Act V.

This Pravesaka mentions the following incidents which took place between the 5th act and 6th act.

(1) Rakshasa is dismissed by Malayaketu.

(2) Chitravarman of Kuluta and other kings are put to death by Malayaketu.

(3) Other kings of Malayaketu's camp deserted him.

(4) Bhadrabhata and others, who are all of them the spies of Chanakya, capture Malayaketu

(5) The army of Malayaketu is defeated.

(6) Rakshasa is in Pataliputra.

The Praveshaka also states that Chandanadasa is to be taken to the execution ground in the 6th act proper.

षड्गुणसंयोग—There is the figure **रूपक** in the stanza. Politics here is identified with **रज्जु** or string. The adj. **षड्गुण०** and **उपाय०** are applicable to both **नीति** and **रज्जु**. The adj. **रिपु ...यता** decides the question whether **उपमा** should

be taken or रूपक should be taken; संयमन tying up specially refers to रज्जु. Hence prominence must be given to रज्जु; and consequently the compounds नीतिरज्जु is to be solved as कर्मधारय with रूपक figure in it. नीतिरेव रज्जुः not नितिः रज्जु रिव i. e. गुण and उपाय have double meanings. गुण means qualities or strings. उपाय remedies or expedients. For further particulars about these words refer to note on Act I st. 5 The reading रिपुसंयमनऋजुका meant well skilled in entrapping the enemy.

उच्छिन्नाश्रय—कुलटा-कुलानि अटति सा कुलटा The sandhi is irregular here. Solve गतानुगतिकाः as गतं अनुगतिः यासां ताः, blind followers. Rakshasa's soliloquies often ring the note of despondency and helplessness mixed with fatalism. As a brave politician, he tries his best in every scheme he undertakes; but nowhere he achieves success. This explains the note of despondency. The only thing admirable in his charecter is perseverance. The first four stanzas are similar in thought and bearing to stanzas 6 to 8 in act II. Rakshasa is very angry with Sovereignty (श्री) and goes so far as to call her a

harlot. In the last line Rakshasa tries in a way to explain the conduct of the people. It means what are they to do ? (It is not possible for everybody to have as much perseverance and patience as Rakshasa). They have become similar to limbs deprived of head; and they have only to stay i.e. continue to live. When there is the reading नाङ्गैश्चिरं the line means:—What are they to do ? Limbs without head cannot last long. It is the peculiarity of stanzas written in such a strain that they are very simple & perspienous. Of course, when the heart is full, the tongue is tied and consequently it cannot show its scholarship and learning.

पतिं त्यक्त्वा—The note of fatalism is the only important thing in this stanza as well as in the next. For the first two lines compare the first two lines of stanza 7 Act II.

या नष्टानपि—बीजनाशं नष्टान्—As far as grammar is concerned. बीजनाशं नष्टान्—can be explained only as बीजं इव नष्टान् perished just like a seed. cf. Pan. उपमाने कर्मणि च. The termination णमुल (अम्) is applied to a root which has उपमान for

its object. This sense is not good here. Here बीजनाशं means ' entirely. ' ' down the very root ', To get this sense the compound must be solved as बीजस्य नाशः यस्मिन्कर्मणि यथा स्यात्तथा बीजनाशं. To avoid the difficulty of व्यधिकरणबहुव्रीहि the reading जीवनाशं should be accepted. जीवनाशं is explained by the rule कर्त्रोर्जीवपुरुषयोर्नशिवहोः। जीवनाशं नश्यति really means जीवो नश्यति । Here जीवनाशं नष्टान् means simply नष्टान् i. e. समूलं नष्टान् । शुश्रुषते is the desiderative present of श्रु to hear. म्लेच्छेन—Malayaketu is not at all a Mlechcha by, caste. म्लेच्छ is used in the sence of barbarian here as a term of abuse. दैवोपहतस्य and is a general statement deduced from the particular statement in the first three lines. For the idea cf. विवेकभ्रष्टानां भवति विनिपातः शतमुखः । By this stanza Rakshasa wants to show that Malayaketu must have been surely a person entirely muddle-headed and dull witted not to understand that a person, who served the lost cause without any hope of reward, would change sides and join the enemy. Malayaketu is really so. The last line is only a feeble explanation of the conduct of Malayaketu.

शार्ङ्गाकर्षावमुक्त—Here begins a series of stanzas which describes the gardens near Kusumpura. The description is fine and has many poetical excellences. The description is full of metaphors and personifications. The sad remembrance of the past, caused by the unexpected sight of Kusumpura gardens, particularly from the subject matter of this stanza and the following one कविका and प्रग्रह are parts of the bridle of a horse. कविका is derived as कवते दन्तेन शब्दायते सा। it means bit. प्रग्रह means (अश्वरश्मि) reins. The adj. शार्ङ्ग... प्रग्रहेण qualifies देवेन. It means 'who let down (अवमुक्त) so as to become loose (परिशिथिल) the bit and rein when he used to draw the bow. The first two lined describe Nanda's skiil in archery. Though his horse was in full speed, and though the mark was moving, yet he could hit the mark exactly. For the idea cf. उत्कर्षः स च धन्विनां यदिषवः सिध्यन्ति लक्ष्ये चले. स्थितं and कथितं are past passive participles used impersonally.

पौरैरङ्गुलिभिः—Rakshasa describes his own glorious past and shows that vicissitudes of

fortune are never foreseen and one has silently to bear the lowest ebb of one's future aggrandizement. The figures in the stanza are उपमा and पर्यायं.

विपर्यस्तं सौधं—In this stanza, the various objects in nature like the palace, the lake and the trees are compared to a family, the heart of a saint and political schemes respectively; while in the next two the the poet goes still further and personifies the trees in the gardens. In the stanza some words have got two meanings रचना (i) deeds (ii) construction. फल (i) success (ii) fruit.

क्षताङ्गानां—The idea of the stanza is somewhat difficult to be understood.

The stanza is full of poetic fancies. The cries of pigeons are fancied to be their moans. The parts of sloughs are imagined to be the bandages and the deep breaths of the serpents are supposed to be the sighs of sympathy. क्षताङ्गानां qualifies क्षितिरुहां. If there is the reading क्षताङ्गीनां then क्षताङ्गिनां qualifies शाखानां. Instead of उद्ग्रैः क्षितिरुहां the commentator reads उदग्रकलमभृतां qualifying शाखानां.

अन्तःशरीर—उद्ग्रयन्तःउद्ग्रं कुर्वन्तः making manifest. The figure in the stanza is उत्प्रेक्षा–The drying up of trees owing to absence of water is supposed to be the parching up of body owing to grief. The exudations from holes caused by worms are fancied to be the drops of tears. The absence of the foliage (छाया lit. shade) is supposed to be the absence of the natural complexion. छाया) and lastly their presence near the cemtery has allowed the poet to fancy that they are as if on their way to the cemetery with a desire to follow their masters the Nandas.

This stanza and the preceding one, are beautiful instances of pathetic fallacy rarely found in Sanskrit works. Here under stress of strong emotion, the poet as well as Rakshasa have ascribed human traits and feelings to inanimate nature particularly to the trees.

प्रमृन्दन्—गुरुतया by its loudness. बहुत्वात् on account of its bigness or volume. Solve the compound परिपीतोज्झित as आदौ परिपीतः पश्चादुज्झितः । असारं feeble ; not having the capacity to contain. The figure in the stanza is उत्प्रेक्षा.

तपस्वी—The word is often used in the sense of 'a pitiable person.'

व्यसनसब्रह्मचारिन्—Lit. सब्रह्मचारिन् means studying (चारिन्) the Vedas (ब्रह्म) together (स). Hence it came to mean 'a fellow-student.' Th पुरुष is considered here as his fellow-student by Rakshasa in the school of misfortune.

न रहस्यं—This is the usual way of Chanaky's spies. They want to tell their own tale; but they show their reluctance to do it in order to increase the curiousity of the hearers.

प्रत्यादिश्यामहे—The words of the Purusha have the desired effect on Rakshasa. The Purusha who is a spy of Chanakya wants to impress upon the mind of Rakshasa that it is not proper for him to sit silent when his friends are suffering.

किमौषध—The stanza enumerates the four misfortunes which are irremediable. Royal displeasure is compared to fire and poison and is mentioned together with irremediable diseases. This shows the unlimited power of kings. The words चन्द्रगुप्तस्य जनपदे should be

noted. The Purusha who is a spy of Chanakya naturally hints at the good rule of king Chandragupta,

शोकदीक्षाद्वार—The word दीक्षा signifies that Rakshasa apprehended a series of misfortunes stored for him in near future.

अभ्यर्णः—अभ्यर्ण is the past. pass. part. of अर्द with अभि. For particulars about the formation of अभ्यर्ण refer to Pan. अभेश्चाविदूर्ये (VII. 2-25.)

पितृन्पुत्राः—The stanza very beautifully describes what men are prepared to do for the sake of money. It also gives the proper use of money तंयो would have been a better reading instead of तद्यो but तद्यो is put for the sake of alteration with सद्यो सति वणिक्त्वेपि show the natural love for money which merchants have.

शिबेरिव—शिबिना is a better reading as the commentator says. शिबि is well known for his generosity ; but Chandandasa in this stanza is said to have surpassed even him.

निस्त्रिंशोयं-- निस्त्रिंश is technically derived as

निर्गतः त्रिंशतोङ्गुलिभ्यः । सजल and जलदव्योमा...मूर्तिः should be taken as two separate adjectives both qualifying निस्त्रिंश. सजल in this case means full of जल i.e. having a sharp edge. जलदव्योम should be solved as जलदेन सहितं व्योम जलदव्योम । सजल may be better taken with जलद. सजल means full of water and we see that sharp swords resemble clouds full of water more than they do clouds without water ; for this very reason the reading विगत should be discarded. श्रद्धा means hope or desire here. There is a pun on the word पुलकित. It means (i) filled with horripilation (ii) thrilling with joy. The poet fancies the sword to be full of joy (really full of horripilation on account of जल which means water as well as sharp edge) at the hope of an im. minent battle. साहस is defined as हिताहितानपेक्षं यत्कर्म तत्साहसं विदुः

सुगृहीत—This word and the word चन्द्रगुप्तहतकेन in the next sentence are purposely used to lead Rakshasa to believe that the Purusha is in no way a spy of Chanakya though he really is so.

घातकजननिधनेन—For the reason why these are killed by Chanakya see note on सरोषदक्षिणाक्षि & (Notes pp. 29 lines 9.....) Perhaps the hangmen might not have been killed by Chanakya; and Purusha here might have been giving a lie.

यदि च शकटो—कष्ट is an adj. qualifying कृतक. कृतक means forgery here; the forged letter written by Sa'katadasa which leads Rakshasa must have joined the enemies. Rakshasa does not know that Siddharthanka is a spy of Chanakya; hence he suspects Sakatadasa to have joined hands with Chandragupta, which fact alone can explain his escape from the executioners and his writing the letter.

नायं निस्त्रिंश—The stanza shows the confusion of Rakshasa's mind caused by the politics of Chanakya. He thinks in various ways and comes at last to the conclusion that there is no choice left for him but to offer his body as ransom for the body of Chandanadasa.

ACT VII.

यदि इच्छत This stanza and the following one are intended to give a treat to the prisoner Chandanadasa. They are impregnated of course with an important truth. विषम means dangerous.

भवति—The stanza lays down a comparison between an ordinary unwholesome thing and a thing unwholesome to the king. The wisdom shown by the stanza cannot proceed from ordinary executioners here are सिद्धार्थक and समिद्धार्थक as indicated by प्रवेशक to the last act.

सुखां गति—May be taken ironically to mean a miserable future such as to meet death at the stake; or may be taken to mean good result like स्वर्गप्राप्ति accruing from meeting death boldly at the hands of the enemy.

चारित्र—means path of rectitude. चरित्रमेव चारित्रम ।

कुटुम्बिनि, निवर्तस्व—The scene that follows now is very pathetic; yet it stamps well on the mind of the reader and the hearer, the advantages of leading a loyal and straightforward life. Even the small boy of Chandanadasa regards it as his duty to be always true to his friends.

अनुगृहीतरेवनं—The words are uttered in a spirit of resignation.

पत पश्चिमयोः—Fall at the feet of thy father for the last time. In the reading अपश्चिमयोः अपाश्चिमयोः means 'having no last any further.'

चाणक्य विरहिते—The sentence is full of meaning and suggests volumes. It recalls to our mind the whole life of Chandanadasa in which he became ready to sacrifice his wife and son for the sake of his friends and incurred the displeasure of the king.

तत्किं हर्षस्थानेपि—cf. वत्से, न युक्तं ते मङ्गलकाले रोदितुम् (शाकुन्तल Act IV.)

येन स्वामिकुलं—Really speaking, Rakshasa was neither indifferent when his masters' family was destroyed, nor did he consider the calamity to his friend as a festival nor does

he hold his life dear now, but he depreciates himself simply because all of his plans have been thwarted and he has become completely despondent. स्वस्थेन येन स्थितम् is an impersonal construction. The third line can be interpreted as (i) to whom, his soul, though subject to ignominy is dear so as to cause your death. (Rakshasa means he has held his life dear so long which circumstance itself has caused the death of Sakatada's executioners and the death of Chitravarman &c) (ii) to whom, his soul, is dear because it can be put to death by you (वः = युष्माभिः) मृत्युलोक does not mean the world of mortals but simply the world of death.

दुष्कालेपि—solve असज्जनरुचौ as न सती असती असती जनरुचिः यस्मिन् असौ असज्जनरुचिः कालः तस्मिन् In which the tastes of the people are completely depraved. औशीनरीय Belonging to औशीनर (शिबि) the son of उशीनर. For the story of Sibi, refer to Notes pp. 84. बुद्धानां—The Buddhists mendicants are supposed to be extremely compassionate and kind and are willing to undergo any calamity for others. यत्कृते. यत् re-

fers to Rakshasa himself. The praise of the Buddhists in the stanza shows that they were honored and held in esteem at the time of our poet.

निवेदयत तावत्—It would have better had there been the reading **निवेदय** to correspond with **कोपि.**

बुद्धिपरिसरः Extent of the intellect. **प्रसर** would be a better reading. **प्रसर** means ' operation.

केनोत्तुङ्ग—Chanakya does not directly make mention of himself yet certainly he alludes to himself in this stanza. Fire, wind, lion and ocean stand really for Rakshasa. The figure is **अतिशयोक्ति** defined as **विषयिणा (उपमानेन) विषयस्य (उपमेयस्य) निगरणं अतिशयः तस्योक्तिः** । representation of identity of **उपमान** by the absorption of **उपमेय.**

The four lines describe respectively, the fiery nature unimpeded movements, bravery and the genius of Rakshasa. By extolling the merits of Rakshasa, Chanakya indirectly praises his own self.

The general bearing of the stanza is to show, that it is as difficult to conquer Rakshasa as to tie Fire by the knot of a garment

or to check the current of wind, or to engage a lion or to cross the ocean; the idea gives rise to the figure of speech called **व्यङ्ग्यनिदर्शना-निदर्शना** is defined as **वाक्यार्थयोः सदृशयोरैक्यारोपो निदर्शना ।**

नन्दकुलविद्वेषिणा—The remark has more than one purpose. Chanakya (i) wants to please Rakshasa by keeping himself in the background (ii) to heighten his own dignity (iii) to gave a sly reference to the speech of Chandragupta who wanted to deny the skill and bravery of himself. (vide text pp. 77 line 14).

आकरः सर्व—The remark shows that, as a really great man, Rakshasa admires Chanakya for the success of his (Chanakya's) political schemes brought about his (Rakshasas) own fall.

कपटलेखं लेखं should not be taken as a (**णमुलन्त**) indeclinable ending in **अम्** ; but is the object of **लेखितः** । Prim. **शकटदास कपटलेखं लिखति** । caus. **अहं शकटदासं कपटलेखं लेखयामि** caus. passive **मया शकटदासः कपटलेखं लेखितः**

फलयोगमवाप्य—The idea is somewhat difficult to be understood. Some words have got a

double meaning and the poet has made use of the double meanings for the poetic fancy (उत्प्रेक्षा) in the worde शुचेव &c. The meaning can thus be given; The arrows have got their fruit i.e. I have got success, by means of the arrows; (lit. the arrows are connected with the iron and फल). But as fate would have it the arrows are gone to the enemy's side. There is विरोधाभास apparant contradiction in saying that the arrows got success and yet they have gone ever to the enemy. The विरोधाभास can be removed by explaining विपक्षतां गतानां as 'bearing the feathers (पक्ष) of birds वि. (Really speaking the arrows have not gone over to the enemy but the poet has put the word विपक्ष, only for the sake of विरोधाभास) शुचा—There is no reason really speaking why the arrows should be sorry. The sorrow can only be explained by taking the suggested meaning of the first line. "The arrows got the fruit yet they had to go to the enemy's side." The word शुचा explains the word अधोमुख. Because they are full of grief therefore they bend their

faces low. शुचेव अधोमुखानां is simply: poet's fancy. Feathers are always placed in the quiver with ends downwards. 'प्रतुष्टयैन' also is the fancy of the poet based on the word अधोमुखानां. The figures as explained above are श्लेष giving rise to विरोधाभास and विगुणीकृत giving rise to उत्प्रेक्षा. The stanza suggests that Chandragupta does not like his success which he has got without fighting. In the stanza the poet has also made a show of his learning and capacity to write stanzas full of pun and fancies.

विगुणीकृत—In this stanza Chandragupta finds a way of consolation. तन्त्र means administration. जागरूकाः The termination ऊक is applied to जागृ in the sense of habit.

षाड्गुण्य—षड् गुणा एव षाड्गुण्यम्. the termination य (ष्यञ्) is applied here to षड्गुण without any change of meaning. cf. the words चातुर्वर्ण्य &c.

द्रव्यं जिगीषु—द्रव्य here means a fit person. पात्र is also used in the same way many a time. For the idea cf. क्रिया हि वस्तूपहिता प्रसीदति । also पात्रविशेषन्यस्तं गुणान्तरं व्रजति शिल्पमाधातुः ।

अश्वैः सार्द्धं—Chanakya here wants to prove the greatness of Rakshasa on the strength of the fact that he (Chanakya was obliged upto this time to keep his army always prepared afraid of his (Rakshasa's) attack. परिकल्पना means equipment व्यतिकर event, fact, circumstance; lit. it means contact. प्रोच्छून means 'swollen'. It is the past. part. of श्वि with प्र & उत् श्वि does not take the augment इ before त of the past. pass. part श्वि takes संप्रसारण befoe this त and त is changed to न.

कार्याणां गतयो—The line is capable of two interpretations, according as we understand नयन्ति as one word or two words. If we take नयन्ति as one word the line means 'causes of action reduce even fate to subjection. If we take नयान्ति as two words, the line means 'Courses of action have for a long time defied even the control of fate.'

केवलं बध्यते शिखा—This line shows the necessary of the reading मुक्तां शिखां instead of बद्धां शिखां on pp. 5 line.

वाराहीमात्मयोनेः—The king is supposed to be one of the forms of the Almighty on the earth cf. the usual quotation ना विष्णुः पृथिवीपतिः ।

To describe the king as the form of Vishnu and to ascribe to him all the exploits of Vishnu is a very common thing with Sanskrit poets. The first two lines describe the boar incarnation of Visunu, which the poet supposes to be the incarnation of king Chandra gupta himself as Vishnu and Chandragupta are quite identical. म्लेच्छैः. It is not certain which tribe is referred to by the Mlechchas here. Possibly they are the Greeks on the northwest frontier of India who troubled Chandragupta from time to time. It is not necessary to understand by Mlechcha 'some Mohammedan tribes' that harassed the kings at the time of our poet. It is in no way here necessary for the poet to make any reference here to his own time. Some read अवन्तिवर्मा for चन्द्रगुप्त. But the reading चन्द्रगुप्त is better than the reading अवन्तिवर्मा.

END OF VII ACT.

TRANSLATION.

ACT I.

Who is this blessed woman seated on your forehead. Sasikala (the digit of the moon). Is that her name? Exactly, it is her name; how is that forgotten by you though it is so familiar to you? Oh! (I see you misunderstand what I say.) I am making inquiries about the lady (on your forehead) and not about the moon. (you wish to consult a lady and not the moon for this) If you do not rely on on the (words of the) moon, let Vijaya (then who is a lady) give you the answer. Let the trickery of God Siva who thus wanted to conceal (the presence of) the River of gods from Parvati, vouchsafe protection to us.

Moreover,

Let the dance of the conqueror of Tripura (the three Ærial cities) protect you,—the dance—that was, on account of his solicitude

for the base, practised by him with difficulty as he avoided the depression of the earth (likely to be) caused by his unrestrained footsteps, as he gesticulated always by the contraction of his arms stretching beyond all worlds and as he direct his eye did not *fix his sight*, emitting terrible sparks of fire, on [the surrounding) objects afraid lest they might catch fire.

(At the end of the Benediction).

Sutra—Enough of prolixity. I am ordered by the assembly thus " you have to represent to day the novel play called 'Mudrarakshasa' written by the poet Visakhadatta, the grandson of the sovereign king Vateshvaradatta, and the son of Prithu who was entitled to the degree of Maharaja. I feel, indeed, a great delight to represent it before an assembly that is conversant with the excellences of the poetic composition. For,

The tillage of even an ignorant fellow bears fruit in a rich soil. The luxuriant growth of Sali rice does not depend on the skill of the planter.

So, going home, I shall now call my wife and begin to sing together with the members of my family. (turns and looks around) Oh! this is my house I shall just (यावत्) enter. (Jesticulates entrance and looks around) Aha! there seems to have been a great festival in my house! The attendants are extraordinarily busy each with his own work. For,

Here a maid is fetching water; here another is pounding fragrant substances; still another, here, strings together wreaths of flowers of different sorts; while a fourth one, here, supplements with her pleasant humming sound the (sound of the) pestle everytime it comes down to the ground.

Well, I shall call my wife and ask her. (Looks at the curtain & says) :—

Come over quickly here, my dear wife, you who are an accomplished lady, the seat of all (household) expedients, the securer of the three ends of existence that maintain the world, the science of politics in my house, and the teacher of duties (कार्य)

Nati—Here I am, my dear Sir. Please, favour me by issuing orders.

Sutra—Let alone the execution (नियोग) of orders for a time (तावत्). Tell me first whether you have favoured our household by inviting the respected Brahmanas for meals or some welcome guests have arrived at our house for whom there seems this special preparation of meals set in.

Nati—I have invited the respected Brahmanas.

Sutra—Tell me for what purpose.

Nati—Because (इति) it is reported (किल) that there is a lunar eclipse (to-day)

Sutra—Who says this ?

Nati—The citizens indeed are saying like that.

Sutra—I have with efforts studied astronomy consisting of sixty four themes. Let there be the preparation of meals in honor of the Brahmanas. (I have no objection at all). But with respect to the Lunar Eclipse, you must have been certainly deceived by somebody. For,

Ketu—that well-known malignant planet wishes perforce to eclipse (overpower) the moon with her full disc—

(Behind the curtain).

Oh, who is that fellow who inspite of me—

Sutra—But the conjunction with the planet Budha (Mercury) protects her.

Nati—Who is here even though he is an inhabitant of the earth that wishes to save the moon from the attack of the planet ?

Sutra—To tell you the truth, my dear, I also did not see him. Well; I shall recognize his voice listening more attentively. (Repeats again the same " The malignant planet "

(Behind the curtain).

Oh, who is this (fellow) that in spite of my presence wishes to attack Chandragupta ?

Sutra—(listening) I see, my dear, he is Kantilya.

(Nati jesticulates fear).

Sutra—That Kantilya of crafty designs by whom indiscriminately was (प्रसभं) or vio-

lently burnt in his fire of wrath the line of the Nandas. Now, hearing about the capture of Chandra, he apprehends an attack by his enemies on the Maurya king who is the name-sake of the moon.

So, we shall go away from this place.

(Then enters Chanakya touching his loosened knot of hair).

Chanakya—Tell me what this fellow means when he wishes to attack Chandragupta while I am living.

Who would (indeed) wish to wrest defiantly (परिभूय) from the lion's mouth opened wide at the time of yawning, his flashing (स्फुरन्तीं) tusk that is coloured red on account of the blood of elephants tasted by him and that looks like the crimson phase of the evening moon ?

Besides,

What person, that really deserves to be put to death, is there who does not yet wish me to tie the knot of my hair, the knot that

is (nothing but) the dark cobra to the line of the Nandas and that is the dark-blue mass of curling smoke arising from the fire of my wrath ?

Who would, in consequence of his incapacity to form a correct estimate of others and of himself, like to meet his destruction in a manner of a gnat while trying to cross the heat (flame) of my blazing wrath that has proved (undoubtedly) the destructive fire to the forest in the form of the line of the Nandas ?

What, he ! Sarangarava, Sarngarava !

(Entering).

The pupil—Sir, Sir,

Chanakya—I like to sit somewhere.

Pupil—Sir, Here is the room near the gate provided with a cane-chair. Please, you can sit there.

Chanakya—It is the close attention to our business that distracts us; not any sort of ill-feeling towards the pupil (supposed to be) implanted by nature in the preceptor. (gesticulates sitting and says to himself).

How! the report is now wide spread among the people namely, that Rakshasa chafed at the extinction of the line of the Nandas, has joined the son of Parvataka, Malayaketu by name who, enraged as he was at the murder of his father, has now been encouraged. by the promise of the whole kingdom of the Nandas, (to be restored to him); and (with his aid) being surrounded by the army of the Mlechcha kings brought to his side by Malayaketu, he is quite prepared for an attack on Chandragupta. (Thinking) Or, am I not able to suppress this rumour gaining ground everyday—I, who, in public or openly took the oath of putting to death the whole line of the Nandas and crossed the river of oath successfully though difficult to be crossed. For,

The fire of my wrath, that is exactly similar to the forest conflagration, has ceased now not from weariness but from the absence of anything to be burnt ;as having already soiled with the smoke of grief the moons in the form of the faces belonging to the quarters in the

form of the ladies of the enemies, and having scattered by the blast of politics the ashes of bewilderment over the trees in the form of ministers, it has consumed all the offshoots of the Bamboo tree in the form of the line of the Nandas sparing only the birds (द्विजगण) in the form of the frightened citizens.

Besides,

The same persons, who formerly witnessed me dragged from the principal seat helpless as I was and showed their sympathy with me (lit. grieved for me) by their faces hung low and having the expressions of censure concealed inside through fear of the king, the same persons now see that Nanda with his family dragged in the self same way from his royal seat by me just as the lordly elephant is dragged from the peak of a mountain by the lion.

As for myself, though I have fulfilled my difficult vow, I must (for some time) carry the sword as a badge of prime-ministership for the sake of Chandragupta.

I have uprooted the nine Nandas who were diseases as it were to the earth (deep-

rooted) in the heart; I have fixed the crown firmly on the head of Chandragupta just like the lotus plant in a lake; Thus with undivided attention (अभियुक्तेन मनसा) I have in an adequate and equal proportion divided between the foe and friend the fruit of incurring my wrath and winning my favour.

Or, *while* Rakshasa is not brought over (to our side) of what avail is my rooting out the line of Nandas or making secure the Crown (लक्ष्मी) on the head of Chandragupta ? (thinking). Oh, unparallelled is the virtue of loyalty in Rakshasa to the race of the Nandas. As long as any of the members of the Nandas is living, it is indeed impossible to make Rakshasa accept the prime-minister's office under Chandragupta. It is possible for us to place him (i. e. we must try to place him) in a position in which he can do no devoted work (अभियोग) for that. If it be made impossible for him (lit. if he be made idle (निरुद्योगश्चेत्) to do any devoted work for that dynasty, then only he would be brought

under our sway (अवस्थापयितुं शक्यः) by us. With this view, Sarvarthasiddhi, that innocent member of the family of the Nandas, was put to death, though he had already betaken himself to the penance-grove. Even then, having joined the standard of Malayaketu, he is making strenuous efforts. (directing his eye to the skies as if he witnesses something) Well-done, minister Rakshasa, well-done, Learned Brahmana, well done, you the wisest of the councillors !

For,

People serve a king, not devoid of kingly power (i. e. in power) for the sake of their own interest. And those that follow him in days of adversity, do so with the prospect of his re-instatement. But it is impossible to find many (बहवः) of your type (त्वादृशाः) who, even after the death of their master, bear the the yoke of their duty (कार्य) with unselfish loyalty (भक्ति) caused indeed by their regard (आसङ्ग) to the good done before. Hence our attempt to secure you. How

For,

What is the use of a person being devoted, if he be foolish and coward ? On the other hand, what good (फलं) indeed would accrue from the service of a person endowed with wisdom and bravery if he be lacking in loyalty ? But those, in whom are combined the qualities of wisdom, valour, and loyalty to lead to the prosperity (of their master) are the real servants of a king; all the rest are (like) wives (only to be fed) in prosperity and adversity.

So, I too, am not idle (locking in zeal) in this matter, but am trying to the best of of my abilities to secure him. How ? In the first place, I have circulated a rumour that the poor Parvataka, who was our friend and great benefactor was put to death by Rakshasa by (the agency or employment of) the poison woman with the supposition that Chanakya would be equally affected by the death of either of the two viz. Chadragupta and Parvataka. To make this thing very clear

in order that people may believe it, I have frightened away (अपवाहित:) Malayaketu, the son of Parvatka, in whom terror was secretly inspired (त्रासयित्वा) by Bhagurayana with the report that his (Malaya) father was murdered by Chanakya. It is always (at any time) quite possible to check him by my superior tact or dexterity when he would rise against me though guided by the advice of Rakshasa. But I would never like by checking him to wipe off the infamy attaching to Rakshasa of having murdered Parvataka.

In order to ascertain the persons loyal and disloyal to my standard, as well as those loyal and disloyal to the standard of the enemy, I have employed a good many spies equipped with a variety of costumes and conversant with the dress, the language, the customs and the manners of different countries. The movements of the friends and ministers of Nanda, residing in Pataliputra are always carefully or skilfully watched by me. Creating those various occasions, I have always kept satisfied those influential persons, Bhadrabhata and others

that came into prominence with Chandragupta. While to baffle the attempts of such persons as are employed by the enemy to administer strong poison (तीक्ष्णरस), I have employed to the various posts (तत्रतत्र) faithful servants that are always vigilant (अप्रमादिनः) are of tried loyalty and are always near the king (as personal attendants).

There is my friend by name Indus'arma, a Brahmana by caste (who was formerly) one of my fellow-students. He has shown special proficieney in the science of politics expounded by S'ukraichiarya and in astronomy composed of sixty four divisions. Soon after my vow to extirpate the race of the Nandas, he was brought (taken) to Pataliputra under the disguise of a Jain mendicant and was made to form friendship with all the ministers of Nanda; Rakshasa, especially has got implicit confidence in him. A great object is now to be achieved through him. (An important deed is now to be accomplished through him) Thus, there is nothing in which we shall be wanting. The only thing is (केवलं)

that Chandragupta. (now) remains indifferent having placed the responsibility of the administration of the kingdom on our shoulders as we form the principal member of the cabinet of ministers.

Or, then only, the kingdom leads to happiness, when it is free from troubles that are caused by personal application and that are not shared with others (असाधारण).
For,

Though naturally powerful, yet, kings and lordly elephants when they are enjoying a thing acquired by themselves, generally sink in distress.

[Then enters a spy with यमपट in his hands]

Spy—Bow down to the feet of yama; what have you to do with other deities. He it is that carries amidst their struggles the lives of the devotees to other deities.

A man is able to live (for a longer time) if the fearful one is propitiated with devotion; we shall live (longer) only by (favor of) that Yama who puts an end to the life of all.

I shall now enter this house and while showing the Yamapata I shall continue my singing (moves about).

Pupil—(looking) Don't enter, my good sir.

Spy—Ah ! my dear Brahmana, whose is this house ?

Pupil—It belongs to our preceptor, the revered Chanakya of an auspicious name.

Spy—(laughing) Then, it's the house of my spiritual brother; so, let me enter to give religious discourses to your preceptor after stretching my Yamapata.

Pupil—(with anger) Fie, you fool, do you know religion better than our preceptor ?

Spy—Don't get angry, my friend; Everybody (a man) is not supposed to know every thing. Your preceptor knows one thing; we know another thing.

Pupil—Do you want to question (lit. steal) the omniscience of my preceptor ?

Spy—If your preceptor knows everything, let him know (speak i.e. answer the question) who do not like the moon.

Pupil—What's the use of knowing this, fool ?

Spy—Your preceptor knows what good would result from knowing this. You know only this much that the moon (Chandra) is not liked by the lotuses. For, just see,

Although they look beautiful, yet the nature of the lotuses is not consistent with their form; they are opposed to the moon though her orb is quite full.

Chanakya—(listening; to himself) Oh, he suggests that he knows the persons that are disloyal to Chandragupta.

Pupil—Foolish fellow, what nonsense you talk here ?

Spy—It is quite good sense, my good friend.

Pupil—But provided what ?

Spy—Provided I get one who knows to hear (i. e. to read properly what I say).

Chanakya—My good Sir, well, enter fearlessly. You will get a hearer and an appreciator too.

Spy—Here I enter. (enters and takes a seat) Victory to you.

Chanakya—(looks at him and says to himself) Oh ? he is Nipunaka employed by me to notice the public feeling. (openly) welcome, my dear, take a seat.

Spy—As you order (sits on the ground).

Chanakya—Give me the details of your commission. Are the subjects perfectly loyal to Chandragupta ?

Spy—Certainly. After those various causes of disaffection were removed by you, the people became quite loyal to Chandragupta. But there are three persons in the city who bear from the first feelings of friendship and respect towards Minister Rakshasa and consequently they can not tolerate the fortunes of His Majesty Chandragupta.

Chanakya—(Angrily) say rather they do not like to live. Do you know their names ?

Spy—How can I report them to you without knowing their names ?

Chanakya—Then let me hear.

Spy—Yes, kindly listen. The first of them is Jiva Siddhi who has joined the enemy's standard.

Chanakya—(with joy alone) Kshapanaka has formed partiality with the enemy's side.

Spy—Oh, that Jiva siddhi who sent to Parvateshvara that poison woman appointed for the task by Minister Rakshasha.

Chanakya—(Alone) This Jiva siddhi is our spy (aloud) who is the second, my friend ?

Spy—The second is the warm friend of Rakshasa, Sakatadasa by name, a scribe by caste.

Chanakya—(With a smile alone) A scribe ! then it's a matter of little moment. However, it is not proper to neglect an enemy even though he be insignificant. I have just sent Siddarthaka to stay with him in the guise of a friend. (Aloud) May I know the third ?

Spy—The third is the jewel merchant Chandandas, a resident of Pataliputra, who forms as it were a second heart of Rakshasa.

It is to him that Rakshasa entrusted his wife and made him escape out of the city.

Chanakya—(Alone) He must certainly be a bosom-friend. For Rakshasa would never give his wife in charge of a man who is not like himself. (Aloud) How do you know how am I to believe my friend, that Rakshasa has placed his wife in the house of Chandanadasa ?

Spy—This sealed ring, sir, will let you know everything. (gives the ring).

Rakshasa—(observes the ring, and discovers the name of Rakshasa joyfully to himself)—I should rather say that Rakshasa has now come under my thumb (अङ्गुलि lit. doing homage to my thumb) (Aloud) I should like to know in detail how you got the ring.

Spy—Listen, Sir. Well, after I was employed by you to notice or watch the movements of the citizens, I began to wander (in the streets) with this Yamapata in my hand incapable of causing any suspicion to others and (one day) I chanced to enter the house

of Chandandasa. I stretched the board there and began to sing.

Chanakya—Then ?

Spy—Then, out of a small apartment was on the point of stepping out a young boy nearly five years of age of a sweet handsome form and having his eyes dilated by curiosity natural to young age. Just then, there arose inside the same apartment, a loud cry " Oh, gone out " " Oh, gone out " among the ladies indicating to me their entertainment of fear. Then by a lady, who slightly showed her face at the door, was seized with a reproof, with her tender hands the boy who was just on the point of stepping out. From her hand that had the fingers moving while she struggled to check the boy, slipped out this sealed ring, made to suit the size of the finger of a man, fell down on the sill, rebounded, and without the knowledge of the lady rolled down to my feet and became steady just like a high girl steady at the time of making

obeisance. On my part, as I found the ring to bear the mark of Rakshasa I have brought it to you. This is how I came by the ring.

Chanakya—Well, I have heard. You may retire. Ere long you will get the reward proportionate to your labour.

Spy—As you order. [Exit]

Chanakya—Sarngarava, Sarngarava.

Pupil—(entering)—Well, Sir—

Chanakya—Well bring the inkstand and paper (The pupil brings the required).

Chanakya—(Taking the note paper in his hand alone) what shall I write here ? By this letter Rakshasa must be brought under subjection.

(Entering)

The door keeper—Victory to you, my lord.

Chanakya——(joyfully; alone) Welcome is this word of victory. (aloud (Shonottare what brings you here ?

The door keeper—My Lord, His Majesty, Chandragupta, with his hands folded like the lotus bud on his fore-headmakes you the following request; "with your sanction, I wish to perform the obsequies of His Majesty Parvateshwar I mean to give to the learned Brahmanas the ornaments worn by him."

Chanakya—(with joy, alone) Well, done Chandragupta; You have sent word to me after having consulted my heart as it were. (aloud) Sonottare, speak to Chandragupta on my behalf " You are certainly conversant with the ways of the world; You may carry out your plan; but (bear in mind) that those ornaments of great worth, (गुणवन्ति) worn before by Parvataka should be given only to those that deserve them on account of their merits. Hence, I shall myself send the Brahmanas with their merits tested before by me."

The door-keeper—As my Lord orders. (Exit)

Chanakya—Sarngarava, Speak on my behalf to the three brothers—Vishwavasa and

others that they should see me after they receive the ornaments from Chandragupta and to see me after they do so.

Pupil—Quite so. (Exit)

Chanakya—This would form the latter part of the letter. How should the former be ? (thinking) Oh, I see, I recently learn from the spies that out of the number of Mlachcha kings five principal kings follow Rakshasa with great intimacy. They are as follows; Chitravarma of Kututa, Sinhanada of the Malaya country who is the lion among men, Pushkasaksha of Kashmir, Sindhushena of Sindh who has removed the greatness of the enemies, and the fifth is the king of Persia Megha by name who is very strong in cavalry. I shall just write their names here (as condemned to death) Let Chitragupta wipe them off (if he can). (thinking) Or, rather I should not write. Let the first part be vague. (jesticulates writing) Sarngarava,

(entering)

Pupil—Sir,

Chanakya—The handwriting (lit letters) of a priest though performed with care must needs be illegible. So speak to Siddharthaka on my behalf " See me (Chanakya) after you make Sakatadasa write a letter containing these words and having no address on it as (you are to represent to him that) some one is to read the letter personally to some one. Don't tell him that Chanakya causes you to get it written.

Pupil—Well, I shall do it. (Exit)

Chanakya—(alone) Halloa, I have subjugated Malayaketu.

(entering with a letter in his hand)

Siddharthaka—Victory to my lord. This is the letter written by Sakatadasa.

Chanakya—(taking the letter) Oh, the letters are so fine ? (reading) Look, mark it with this seal.

Siddharthaka—(doing it) My, Lord, Here it is sealed; what else should I do ?

Chanakya—I wish to send you on some business proper to be entrusted to some reliable person.

Siddharthaka—(joyfully) Thank you, my Lord, well, order what this servant is to do for you.

Chanakya—In the first place, you should go to the place of execution, and make the executioners receive a sign by the contraction in anger of your right eye. Then after having received the sign when they would run here and there under the pretext of being terrified Sakatadasa should be removed from what place of execution by you and should be taken to Rakshasa. You should receive a reward from Rakshasa, as hewould be pleased at the rescue of his friend. For some time, you should accept service under Rakshasa. Then when the other are quite near you should accomplish this purpose.(speaks in her ears...so and so).

Siddharthaka—As you order.

Chanakya—Sarngarava, Sarngarava,

(entering)

Pupil—Sir,

Chanakya—Speak on my behalf to the hangman and the police officer. " It is the order of Chandragupta, that the mendicant Jivasiddhi, who murdered Parvataka by the employment of a poison woman at the instigation of Rakshasa, should after disgrace, be banished the city by you proclaiming this same guilt.

Pupil—Yes (begins to move).

Chanakya—Stop for a while my boy; This another gentleman Sakatadasa by name, and a scribe by caste, who at the instigation of Rakshasa is always plotting against my life, should be mounted on the stake with this very guilt being declared. The members of his family should be put into the prison.

Pupil—Yes Sir (exit)

Chanakya—(gesticulates anxiety alone) may I hope to subjugate Rakshasa ?

Siddharthaka—Seized, Sir,

Chanakya—(joyfully aside) Halloa; Rakshasa is seized (aloud.) who is seized, my friend ?

Siddharthaka—Received the order of my Lord. So I shall go to accomplish my purpose.

Chanakya—(handing over the sealed letter to him) Go, may you be crowned with success.

Siddharthaka—Thank you. (exit)

(entering)

Pupil—The hangman and the police officer inform you that they are just going to execute the order of His Majesty Chandragupta. .

Chanakya—That's nice. Boy, I should now like to see Chandanadasa the head of jewellers.

Pupil...Yes (goes out and re-enters with Chandandasa.) Here, this way, Sir.

Chandandasa—(alone) There is always cause for apprehension if a person is unexpectedly summoned by the merciless Chanakya even though the person is quite innocent; much more so now in my case as I am guilty. Hence I have already spoken to persons like Dhanasena and others who stay with me to remove carefully the wife and children of Rakshasha as there is no knowing when this wretched Chanakya would search my house. As for

myself (I have spoken to them that) I don't care in the least, come what may.

Pupil—Oh, merchant, here, just here.

Chandandasa—Here I am coming.

(both of them move about)

Pupil—(approaching) Sir, here is the merchant Chandandasa.

Chandandasa—Victory to you.

Chanakya—(looks at him) merchant, you are welcome. Take this seat.

Chandandasa—(saluting) I hope my lord knows that undeserved treatment (courtesy) (ceremony) pains the heart more than even the insult to it. So just I shall just sit on the ground that is quite proper for me.

Chanakya—Do not suppose this way, oh merchant, this is only an ordinary (treatment) form of ceremony from one like us towards you. So you should not hesitate to take the seat.

Chandandasa—(alone) something evil is set on foot by this wicked person. (aloud) Well, as my Lord desires. (sits down.)

Chanakya—I hope that the profits and the interest in your business are increasing everyday.

Chandandasa—(alone) overcourtesy, engenders fear (aloud) certainly. By your favour unhampered is my business.

Chanakya—Do not the faults of Chandragupta, now remind the people of the merits of the late king?

Chandandasa—(shuts his ears) Far from it. The people are more delighted by the glories of His Majesty just as they do by the full moon rising on an autumnal night.

Chanakya—Oh merchant, if so, then kings must certainly expect a good return from the contented people.

Chandandasa—Well, tell me what and how much is expected from this person.

Chanakya—Oh merchant, this is the kingdom of Chandragupta and not that of Nanda. Pecuniary matters pleased Nanda alone as he was fond of wealth; while it is the absence of any pain to you that gratifies Chandragupta.

Chandandasa—Well, I am thankful to you.

Chanakya—O merchant, we should be asked, certainly, how that freedom from annoyance would be possible.

Chandandasa—Then, I should like to hear.

Chanakya—To say briefly; you should maintain an unhostile attitude towards the king.

Chandanadasa—Then, who is that wretched fellow whom you think disloyal ?

Chanakya—You yourself in the first place.

Chandanadasa—(placing his hands on the ears) God avert, it; what sort of opposition can there be to fire from blades of grass !

Chanakya—This sort of it-viz-that you receive in your house and yet protect the wife and children of Rakshasa the traitor to the king.

Chandanadasa—It is an utter lie given to your honour by somebody who does not know the reality.

Chanakya—Don't be afraid, my merchant; servants of past kings in fear, used to go to

another country (used to leave the country) entrusting their wives and children to the citizens even against their will. But their concealment becomes a crime.

Chandanadasa—Quite so (एवं नु इदम्) At that time, I had the wife and children of Rakshasa in my house.

Chanakya—You gave a lie before and now you say 'they were' are these not conflicting assertains.

Chandanadasa—So much only is the dissimulation in my speech.

Chanakya—Oh, merchant, while Chandragupta is reigning, falsehood would not be tolerated. Then deliver the wife and children of Rakshasa and let there be no falsehood.

Chandanadasa—Now I said there had been the wife and children of Rakshasa in my house.

Chanakya—Where are they gone now ?

Chanadanadasa—I don't know.

Chanakya—(laughing) How, don't you know ? You merchant, the fear is impending

over the head; while the remedy lies at a distance.

Chandanadasa (alone)—

Violent thundering of clouds is (going on) over head; while the beloved is at a distance; what is this befallen ? The celestial medicinal herbs are on the Himalaya, while the serpent is lying on the head.

Chanakya—Pesides, Never, never, harbour the thought that Minister Rakshasa will overthrow Chandragupta as Vishnugupta overthrew Nanda. For see,

Who can (possibly) dare to wrest away from king, Chandragupta as from the moon the royalty (crown) that is consolidated and that gladdens the world like the strong concentrate (एकत्वमुपागता) moonlight—that royalty which could not be made firm being always while Nanda was living in that precarious or tottering condition, by able ministers like Vakranasa and others powerful and skilled in diplomacy.

Besides, (repeats the stanza).

Chadanadasa (alone)—His vaunting is justified really by the truth.

(Roar behind the curtain).

Chanakya—Will you see what causes this uproar, Sarngarava ?

Pupil—Yes Sir (goes away and re-enters) Sir, there is that mendicant Jivasiddhi being banished the city with disdain by the order of king Chandragupta as he was planning treason against the king.

Chanakya—Mendicant ! alas ! or let him reap the fruit of the treason against the king. You see, Chandanadasa, thus the king awards heavy penalty to those that are traitors. So, kindly abide by this wholesome advice of a friend: Deliver or surrender the wife and children of Rakshasa to the king and enjoy for a long time the variety of favours at his hand.

Chandanadasa—I have not got the members of Rakshasa's family in my house.

(again uproar, behind the curtain).

Chanakya—Sarngarava, just see what this is again.

Pupil—Yes (goes out and stepping in) Sir, This is another traitor Sakatadasa, a scribe by caste, is being taken to be mounted on the stake.

Chanakya—Let him reap the fruit of his action. Thus, the king, dealing severe penalty to the traitors, would never tolerate your concealing the wife of Rakshasa. So save your own wife and life by delivering another's wife.

Chandanadasa—Why; do you want to threaten me, Sir ? Well, I won't deliver the wife of Rakshasa though she be in my house; much less I would surrender her when she is not.

Chanakya—Chandanadasa is this your determination ?

Chadanadasa—Yes, it is my firm resolve.

Chanakga—(alone) Well done, Chandandasa, well done !

When advantage is sure in surrendering what belongs to others, who in this world can do this difficult deed in the present age except Sibi.

(aloud) Chandanadasa, have you resolved ?

Chandanadasa—Yes, surely.

Chanakya—(with anger) Stay, you wretch of a Bania, and suffer the consequence of the wrath of the king.

Chandanadasa—Yes, I am ready. May your honour do what lies in your power.

Chanakya—Sarngarava, speak according to my directions, to the police and the hangman to seize this wretched Bania. Or, let it remain, you should speak to Vijayapalaka, this protector of the fort (or gaoler) to confiscate his valuables and to keep in custody this man with his wife and children having already confiscated his property while I shall just report this to Chandragupta. The king would give capital punishment to him.

Pupil—As you order, Sir, Here oh, merchant, here.

Chanadanadasa-Here I follow you. (alone) I must certainly be congratulated that I suffer death for the sake of my friend and not for any personal crime. (turns round and goes away with the pupil).

Chanakya—(with delight) I got Rakshasa now in my possession, for,

Just as this person (Chandanadasa) is ready to sacrifice his life as though it were an unwelcome thing, in adverse days to Rakshasa) so also, in the adverse circumstances of this man, Rakshasa would certainly not hold his life dear to him.

(uproar behind the curtain).

Chanakya—Sarngarava, Sarngarava,

(entering)

Pupil—What orders, Sir,

Chanakya—Why is this uproar here ?

Pupil—(thinking) (guessing) because, Siddharthaka made his escape from the execution ground taking with him Sakatadasa who was on the point of being executed.

Chanakya—(alone) Well done), Siddharthaka, you have laid a good beginning. (aloud) escaped ! escaped in spite of eyerything.

Well, ask Bhagurayana to take the necessary steps.

(goes out and entering).

Pupil—(with dismay) Sir, alas, Bhagurayana also is gone.

Chanakya—(alone) Let him go to accomplish the end (aloud as if angrily)—well, boy, order, in my name, Bhadrabhata and others to pursue and arrest Bhagurayana.

Pupil—Well, (goes out & enter, with dismay) alas ! the whole affair is out of order. Those Bhadrabhata and others made already their escpe in the morning.

Chanakya—(alone) Well, let every way be successful, (aloud) well, my boy, don't be down cast with grief, For,

Those, that have made their escape with something in view, are gone for good. Well, let those, that are staying with us, make preparations to go away. But, let not one thing my intellect leave or fail me—the intellect that is superior to hundereds of army divisions in the point of gaining my object and whose greatness (importance] was seen at the time of the extirpation of the Nandas.

(gets up & looks to the sky) Here, I

shall bring back the wretched persons Bhadrabhata and others–(alone)–where will you go, you wicked Rakshasa ?

Here, ere long, I shall catch you by (sheer force of) my intellect and for the sake of Chandragupta, shall train you for work though you are acting alone at your will, have got excellent power of (tendency to) charity and are moving about (carelessly) under the influence of excessive insolence just as I may tie down a wild elephant acting alone at will, displaying a shining line of rut (दान) and stalking along under the influence of overflowing rut.

[Exeunt

ACT II.

(Then enters a snake charmer.)

Snake-charmer.—Those that are given to keeping charms (and councels) can rightly deal with serpents and kings inasmuch as they know the use (युक्ति) of antedotes (तन्त्र) and plans of administration (तन्त्रयुक्ति) and can

describe the proper यथास्थित) magic circle (for the movements of serpents) and the proper circle (for the feudatory kings.)

(In the sky) well, Sir, what do you say? 'who are you' is not it? Well, I am a snake-charmer called Jirnavisha. Well, what do you say? "I wish to play with the serpant'? Is that it? Then first let me know by what avocation you get your livelihood. What do you say? You say you are a servant in the royal court—Why? then you are actually dealing with a serpent. (Let me explain) how;—A snake charmer not thoroughly conversant with the charms and antedotes; a person in authority mounting on a mad elephant; and thirdly the king's servant assertive by character—these three necessarily come to ruin. How, he has run away as soon as he appeared. What do you say, Sir,' "What is there in these boxes and caskets." Well, I tell you, there are serpents therein that give me my livelihood. What do you say? You want to see them? Well, excuse me. This is not a proper place to exhibit serpents. So

if you have curiosity (to see) just come, I shall show you in the house. What do you say? Do you say that this is the house of minister Rakshasa; and people like myself cannot enter? Then you may go; I do not mind you. I have got entrance here by the favour of my avocation.

Oh! he is gone away. (alone) in Sanskrit Oh, wonder! when I look to Chandragupta as assisted by the talent of Chanakya, I think all the efforts of Rakshasa are of no avail; while if I look to Malayaketu aided by the intellect of Rakshasa, I suppose Chandragupta dislodged as it were from the supreme sovereignty. For,

2. I consider the sovereignty of the Maurya king firmly established having its form tied down by the string in the form of the talent of Kautilya. While, on the other hand, I look upon the same as if being wrenched away by Rakshasa with his hands in the form of political plans. 2.

Thus while these two famous ministers of high intellectual calibre are contending against

each other, the throne (lit. glory or sovereignty) of the Nanda race is in jeopardy—

3. Certainly this S'ri (sovereignty) is much wearied here by motions to and fro caused by want of resolution, scared as she is like a female-elephant, being placed between two prime-ministers of hostile attitude resembling two wild elephants in a great forest.

So I shall just try to see minister Rakshasa.

(moves about and keeps standing)

(Then enters Rakshasa seated in a chair and followed by a servant.)

Rakshasa (with tears) alas! oh! alas!

When by relentless Destiny has already been extirpated like the dynasty of the Yadavas, the whole dynasty of the Nandas that quelled their enemies by undertakings (based upon) the qualities of diplomacy and valour, my planning a variety of schemes is indeed without any basis now just like the drawing without the canvas, engrossed as though I am in anxious thoughts keeping

wide awake (vigilant) by night as well as by day or, rather,

That I have given my heart wholly and solely to diplomacy or politics, having accepted wretched service under others, is not because I have forgotten the sense of loyalty (to the Nandas,) not because I have fixed my heart on the enjoyment of worldly pleasures, not because I have been afraid to lose my life, not because I have been after any aggrandizement of my own self but solely because, that my Lord gone to heaven as he is, should be propitiated by the destruction of the enemies.

(Looks up to the sky, with tears in his eye) Divine Lakshmi, you have absolutely no appreciation of merits. For,

Leaving aside your own lord, king Nanda, who gave delight (to you or to the people) tell me, O fickle lady, why you have gone remained attached to the son of Maurya, your enemy. Why did you not rather meet your end (as you ought to have done) in company

with Nanda just like the line of rut (that meets its end) at the death of the Lordly elephant ?

Moreover, Oh, lowly born wench ?

What ? are all the kings of illustrious race on the earth totally extinct that you chose, Oh, you wretched lady, that lowly born Mourya for your consort ? or (rather I think that) the mind of matronly women which is by nature as unsteady as the ends of the flowers of Kas'a grass, is averse to the appreciation of the merits of a man.

So, you insolent lady, I shall make you quite disappointed by uprooting your resort (thinking) I have done just the right thing in leaving the city (Patna) after entrusting my wife and children to my bosom friend Chandandas. For, with the conviction that Rakshasa is not in any way indifferent with regard to the attack on Kusumpura, the people there in that city, who have joined hands with us in our undertaking and who are the servants of Nanda, will not be slack in their efforts. I have kept Sâkatadasa in

that city with a great treasure with him (in order that he may be able) to form a plot against the life of Chandragupta, to maintain a number of servants employed to administer strong poisons (to the enemy) and lastly to find out secretly the works (or plans) of the enemy. I have employed my friends Jivasidhi and others in order to receive the news of the enemy at every moment and to breath up the confederacy of the enemies. Why say much ?

By the shaft of my talent, if the invisi hand of Destiny wonld not act as his shield or armour, I shall certainly strike at the vital part of that (wretched) fellow whom king Nanda—an affectionate father really brought up like the cub of a tiger only to suffer the destruction of himself and his whole big family.

(Then enters the Chamberlain.)

Chamberlain—Passion (no doubt) has been crushed by oldage and (in its stead) righteousness has been gradually established in me

just as Nanda has been crushed by the Politics of Chanakya and Chandragupta has been gradually set up in his place in the city. But the same passion, exactly like Rakshasa, getting an opportunity by service, is now trying to get the upper hand over the same righteousness that is now gaining strength; but does not succeed.

(Moves about and approaches the house) This is the house of minister Rakshasa; well I shall enter. (Enters and looks round) well, good wishes to you.

Rakshasa—I bowdown to you, Sir; Priyamvadaka, get a chair.

Purusha—Here it is; kindly take your seat.

Chamberlain—Prince Malayaketu makes the following request to you: "My heart is certainly pained at the thought that your honor has long since given up the usual decoration of the body; I admit that it is not possible to forget the merits of this Late Mejesty so abruptly, yet, I may beseech you

to pay heed to my request." (Showing the ornaments). These ornaments have been sent to yon by the Prince having taken them off directly from his body ; please. do the favour of wearing them on your body.

Rakshasa—Revered Jajah ; you may speak to the Prince on my behalf thus :—We have already forgotten the qualities of His Late Majesty by the familiarity with your own merits.

However—

I do not (wish to) bear even the humblest sort of decoration on these feeble limbs of mine that have been miserable on account of the overpowering (आक्रान्ति) disgrace at the hands of the enemies, so long as the circle of your enemies is not completely destroyed and your golden throne, O, best of men, is not set up in the Suganga palace.

Chamberlain—When your excellency at the helm of affair is our leader, this is quite within the reach of our Prince. So kindly do honour to the very first request of the Prince.

Rakshasa—Sir, your words are as inviolable as those of the Prince. So I shall just obey the Prinoe.

Chamberlain—(Jesticulates the decoration of the body of Rakshasa) well, I beg leave to go.

Rakshasa—Well, my humble respects to you

Exit the Chamberlain.

Rakshasa—Priyamvadaka, see who is waiting for us at the door.

Purusha—As your Excellency orders.

(Moves about and sees the snake-charmer.) Who are you, Sir?

Snake-charmer—I am a snake chasmer Jirnavisha by name.

I wish to exhibit the play of serpents before His Excellency.

Purusha—Just wait, I shall inform His Excellency. (approaching Rakshasa) Sir, Here is a snake-charmer desirous of showing the play of serpants.

Rakshasa—(suggesting or—

How? The sight of serpents before everything? (aloud) Priyamvadaka. I

have no curiosity for serpents. Just give him a reward and dismiss him.

Priyamvadaka—Yes Sir (approaches the snake-charmer). Here, His Excellency favours you with a reward that you would accept from actual sight. He does not wish to see them actually.

Snake-charmer—My good Sir, I should like to request His Excellency to know that not only I am a snake-charmer, but in addition I am a Prakrit Poet. So if His Excellency does not wish to favour me with his interview, then let him at least read this letter.

Priyamvadaka—(takes the letter and goes to Rakshasa). Sir, He likes to request Your Excellency to know that he is not only a snake-charmer, but a Prakrit Poet also. He further requests that if Your Excellency is not pleased to give him audience, at least Your Excellency should be pleased to read this letter.

Rakshasa—(takes the letter and reads.)

After sucking completely the flower juice with skill, that which the bee emits, serves the purpose of others (thinking alone.) Ah, I see, the (hidden) meaning of the verse is that he is my spy who has brought with him the news of Kusumpura. I forgot this on account of my mind being engrossed in a variety of affairs and on account of the number of spies. Now I remember. He must evidently be Viradhagupta under the guise of a snake charmer. (aloud). Priyamvadaka, usher him in. He is a good poet. We have to hear from him good poetry (good or favourable information.)

Priyamvadaka—Yes Sir. (approaches the snake-charmer) Well, Sir, you may go in.

Snake-charmer—(jesticulates approaching; looking at him; alone; in Sanskrit) Here is His Excellency. Now, of sovereignty)

Afraid, certainly of his exertions, Goddess Sri, though she has loosely placed her left creeper-like arm around the neck of

Maurya, has yet her face turned away from him and has the right creeper-like hand falling again and again on her thigh though placed on his shoulder by force and consequently she is not still in a position to place her right breast on the chest of Maurya in a manner as to have the nipple pressed a little in the contact of the close embrace.

(aloud) victory to Your Excellency! Hail! Your Excellency.

Rakshasa—(looks up) Oh, Viradha—not tidy enough) (checking himself) I see your whiskers are grown. Priyamvadaka, I should like to divert myself with serpents. So let the retinue retire. You too look to your own business. (Apply yourself to your own business.)

Priyamvadaka—yes Sir (Exit·)

Rakshasa—Now my friend, Viradhagupta, Here is a seat you may take it.

(Viradhagupta jesticulates sitting,)

Rakshasa—(observing minutely) Oh,

such a (pitiable) condition of a person in service of the lotus-like feet of His Majesty (begins to weep.)

Viradhagupta—Oh, Don't be sorry. Sir. (I am sure) Your Excellency will certainly restore us soon to our former condition.

Rakshasa—My friend describe the occurrences or events in Kusmpura story or narrative.

Viradhagupta—The tale is very long to tell, sir. So where shall I begin ?

Rakshasa—My friend, I wish to know everything beginning with what the poisoners employed by us did after the entry of Chandragupta into the city.

Viradhagupta—Here I beg to relate: The city of Patna was besieged on all sides by the forces of Chandragupta and Parvateshwara guided by the advice of Chanakya and composed of the various tribes like the Sakas, the Yavanas and the like as if they were so many oceans with their waves surging at the time of the deluge.

Rakshasa—(Unsheathing his sword, in confusion) Oh, who is there who can besiege Patna when I am alive ? Praviraka; Praviraka, Be quick, without loss of time,

Let archers form their lines around the city-wall.

Let the elephants stand at the gates so as to be able to disperse the multitudes of hostile elephants; and let those lovers of fame sally forth who are at one with me :and who wish to attack the weak force of the enemy leaving aside the thought of death.

Viradhagupta—Don't be excited, Sir. I am relating a story.

Rakshasa—(with sigh) Alas ! this is a narrative; me thought, it is actually this time (when the events are taking place). (sheathing back the sword) Alas ! My Lord Nanda ! I remember the extra ordinary kindness (lit. great favour) you showed to Rakshasa.
At the time of the battle,

You thought, owing to your love for me, that thousands of Rakshasas were present in

the city since you issued such orders to me as " Rakshasa should go to the place where there is moving the array of elephants as dark as clouds. " or "Let this cavalry division bounding like surging waves be repelled by Rakshasa " or " Let Rakhasa put an end to the infantry division. "

Viradhagupta—Then beholding the city of Kusumapura besieged on all sides, and being unable to bear the great distress of siege borne by the citizens for so many days, when His Majesty Sarvarthasidhi out of regard for the citizens even in that condition, made his escape to the penance-grove through the underground passage; when your forces slackened their efforts on account of the absence of the Master; when the (disaffection of the) people inside the city was inferred from their desparate deeds such as their obstruction to the proclamation of the victory and the like; when you made your escape outside the city through the underground passage with the aim of the restoration of the rule of the Nandas; when the poor Parvateshwara was

murdered by the poison-maid employed by you to bring about the death of Chandragupta.

Rakshasa—Friend, see ! what a wonderful tragedy !

That poison lady, who was kept in reserve by me to kill Chandragupta, attacked, caught King Parvataka and slew him for the great benefit of the wretched Vishnugupta who wanted to kill him (तद्वध्य) just as the powerful missile (शक्ति) which was capable of killing one person and which was kept in reserve by Karna to kill Arjuna assailed the son of Hidimba and killed him for the great benefit of Krishna who wanted to kill him (Ghatotkacha).

Virdhagupta—It's nothing but the wantonness of Fate. What are we to do ?

Rakshasa—Then,

Viradhagupta—then, when Prince Malayaketu deserted (Chandragupta) through terror caused by the murder of his father; when Vairochaka, the brother of Pravataka was taken into confidence; and lastly when the

stately entry of Chandragupta into the palace of Nanda was announced; the wretched Chanakya called all the carpenters in Kusumapura and said to them :—" According to the instructions of the astronomers, the entry of Chandragupta into the palace of Nanda is to take place at midnight; so let the palace be decorated from the Eastern gate or front gate." Then the carpenters replied " The front gate of the palace has already been decorated with special constructions of golden arches and the like things by the carpenter Daruvarman as soon as he learnt about entry into the palace by His Majesty Chandragupta. We have now to decorate the inner parts." Then the *wily* chap of Chanakya expressed for a long time his approval of the diligence and promptness of Daruvarman, as if he were really pleased to see that the front gate was already decorated by Daruvarman even before he was ordered to do so.

" and said : " You would, soon, get, Daruvarman, the adequate reward for this diligence."

Rakshasa—(With emotion) Friend, how can there be delight or pleasure to Chanakya ? I fear that Darvarman's attempts must have proved fruitless or must have resulted in evil; since he created a strong suspicion in the heart of the chap of Chanakya in as much as he did not wait till he was ordered through intellectual illusion it may be thought over loyalty— Then—

Viradhagupta—Then Chanakya gave the artisans and citizens to understand that Chandragupta's entry into Nanda's palace was to take place at midnight on account of the happy conjunction of the planets and soon after installed Vairochaka the brother of Parvateshwara, on the same throne together with Chandragupta and divided the kingdom of the earth between them.

Rakshasa—Oh! did he really give half the portion of the kingdom to Vairochaka, Parvatak's brother, as promised before ?

Viradhagupta—Quite so.

Rakshasa—(alone) Certainly that extreme-

ly crafty chap, Chanakya, having well planned the quick and secret murder of that poor fellow even, must have taken this measure for publication among the people in order to wipe off the ignominy caused by the murder of Parvataka. (aloud) what further ?

Viradhagupta—Then, when the entry of Chandragupta into Nanda's palace was already announced, when Vairochaka was installed on the throne, and when, after that, with his body clad in an armour formed of variegated cloth and studded with pure pearls, with his head appearing more charming or graceful (रुचिरतर) with the jewelled crown fitting closely to it (निविड नियमित), with his broad chest adorned with garlands of fragrant flowers placed on the left shoulder, and with his form or person not recognizable even by familiar persons, Vairochaka according to the order of the wretched Chanakya mounted the royal she-elephant, named Chandralekha, dedicated to Chandragupta and was just near (lit. on his way to enter) the palace of Nanda being

followed by the number of princes who formed the retinue of Chandragupta, the carpenter Darvarman employed by you mistaking Vairochaka for Chandragupta kept ready the mechanical arch for its fall over his head. Meanwhile, as the number of princes forming the retinue of Chandragupta kept outside with their (steeds or elephants) checked Chandragupta's elephant-driver Varvaraka by name who was employed by yourself, desirous to draw out (unsheath) his dagger cased inside the golden stick, took in his hand the sheathe which was suspended by a golden chain.

Rakshasa—I fear, the attempts of both were of no avail.

Viradhagupta—Then apprehending a stroke on her hinder part, the she-elephant changed her gate and began to move rapidly (अतिजवनतया) and by means of the mechanical arch which dropped down missing its aim as it was planned and let down according to the initial speed, was killed the poor Vasvaraka whose hands were busy with

the drawn dagger before he could get hold of Vairochaka, expecting him to be Chandragupta. Then Darvarman who was already standing on the topmost part of the ground where the arch was constructed apprehanding his death on account of the fall of the mechanical arch, killed the poor Vairochaka while he was on the back of the elephant with the iron wedge that was in his hand and which served the purpose of the key to let down the contrivance.

Rakshasa—Alas ! a double disaster has befallen us. Chadragupta was not killed; (spared) but Vairochaka and Varvaraka were killed by cruel Fate. Now, how is the carpenter Daruvarman ?

Viradhagupta—He was pelted to death by the infantry division that was walking in front of Vairochaka.

Rakshysa——(With tears in his eyes) Alas ! We are deprived of our affectionate friend Daruvarman ! Now, what is done by the revered physician Abhayadatta ?

Viradhagupta—Everything that he was ordered to do.

Rakshasa—(with joy) what ! he killed the wicked Chandragupta !

Viradhagupta—No, Sir, he was spared his life by fate.

Rakshasa—(with dismay) Then how do you say he did everything ?

Viradhagupta—Sir, he administered the drug mixed with magical powdor to Chandraguta. But the wretched Chanakya tested it (प्रत्यक्षीकृ) and marked the change of colour when it was put into a golden cup and said to Chandragupta Vrishala, the mixture is poisonous, don't drink it."

Rakshasa—Very shrewd is the fellow. Now how is the doctor ?

Viradhagupta—He was made to drink the same mixture and he died.

Rakshasa—(with grief). Alas : A great store of knowledge is gone ?

Now, what is the fate of that Pramodaka, incharge of the bed-chamber ?

Viradhagupta—The same as that of others.

Rakshasa—(with anger) How, indeed !

Viradhagupta—That foolish fellow, having got in his possession that large amount of wealth given by you, began to spend it profusely. Then, as he gave contradictory assertions when questioned as to how he got the amount, he was put to death in a horrible (lit-strange) way by the accursed Chanakya.

Rakshasa—(with dismay) How, even here we are struck down by Fate. Now, what is the account of Bibhatsaka and others who were staying in the palace having already gone there inside the palace by the way of the Subterranean passage and who were employed by us to assail the person of Chandragupta while he was asleep ?

Viradhagupta—Simply terrible, Sir.

Rakshasa—How can there be terrible news ? I hope they were not discovered as lying there by the wretched Chanakya.

Viradhagupta—Yes Sir, they were: Long before the state entry of Chandragupta, the sleeping house was caused to be burnt to ashes by the wretched Chanakya who, as soon as he entered the house, looked around scrutinizingly and became convinced that it contained men inside it as he saw a line of ants with a particle of boiled-rice issuing out from a certain chink or hole in the wall. While it was burning (on fire) Bibhatsaka and others with eyes blinded by smoke, were unable to find the door to escape that was shown to them previously, and being consigned to flames, perished there.

Rakshasa—Alas! Oh, Alas! My friend, look to the favourable turn of fortune to Chandragupta. For,

By the poison maid, that was secretly employed by me to murder him, was killed as fate would have it or by chance (दैवात) Parvataka who was to get half the kingdom for him; while those, that were in charge of weapons and poisons to kill him, were killed

by those very means. Thus, see, my plans do good to Maurya alone in a variety of ways.

Viradhagupta—(However it may be), Sir, yet what is undertaken must never be left off. For see,

Low fellows do not indeed begin any work for fear of obstacles; the middle desist from working when hampered by difficulties; but men of excellent qualities do not give up what they have begun though repeatedly beset with hindrances.

Besides,

Is it that the Great Kobrâ does not feel the pain caused by the burden of the earth simply because he does not throw it off; or is it that the Lord of the day is not fatigued simply because he does not remain stationary? But a praiseworthy man is ashamed of throwing away like a mean fellow what he has undertaken, carrying things which are undertaken to their end, is the family vow of the good.

Rakshasa—My friend It is quite evident

to you now (from my conduct) that what is undertaken should not be given up. Then—

Viradhagupta—Then, since that time, the wretched Chanakya became a thousand times vigilant with respect to the person of Chandragupta traced out (अन्विष्य) and seized your trustworthy persons in the city afraid lest the like things would proceed from them also.

Rakshasa—(with grief) Just, tell me, who are seized.

Viradhagupta—In the first place, the mendicant Jivasiddhi is banished the city with...

Rakshasa—(alone) so much is bearable; the loss of his position will not be painful to him as he has nothing that he can call his own (परिगृह) (aloud) Friend; what was his guilt for which he was banished?

Viradha—That he put to death Parvateshwara through the instrumentality of the poison woman who was employed by Rakshasa.

Rakshasa—(alone) well, Kantilya, well-done!

You have shaken the infamy off your shoulders and thrown it on our shoulders; (so also) you have despatched one who was a claimant to half of the kingdom. Thus a single germ of your politics bears many a fruit.

(aloud) what next ?

Viradhagupta—Then Sakatadasa was mounted on the stake after it was declered in the city that he had employed 'Daruvarman and others to *plot against* the person of Chandragupta.

Rakshasa—(with tears). Alas ! friend Sakatadasa ! Such a kind of death is quite undeserved by you. Or; you should not be grieved over as you suffered death for the sake of your master; we should (on the other hand) be deplored since we desire yet to live though the dynasty of the Nandas is destroyed.

Viradhagnpta—You, Sir, are exerting yourself to gain the object of your master.

Rakshasa—Friend,

His Majesty, Nanda, gone to the next world is not followed by us as we are un-

grateful putting forward this object (as plea or excuse though we admitted that we are ungrateful yet) not the desire to live (which is the real object and not an excuse). Well, tell me, I am prepared to hear the tale of the misfortune of another friend.

Viradhagupta—Having come to know this, Chandanadasa removed the wife of Your Excellency. (to another Spot).

He has acted in an improper (अयुक्त) way causing (unnecessarily) the anger of the merciless fellow Chanakya.

Viraahagupta—Now, Your Excellency, treachery is still more improper.

Rakshasa—Then ? what after that ?

Viradhagupta—Then, when he did not surrender the wife of Your Excellency though asked for, by the chap of Chanakya extremely angry—

Rakshasa—(with emotion) not killed, however, I hope.

Viradhagupta—No; with his property confiscated, he has been put into prison together with his wife and son.

Rakshasa—Then why ! Are you saying this in joy that the wife of Rakshasa has been removed ? Rather say that Rakshasa is fettered down with his wife and son.

(Entering).

Person—Hail ! Your Excellency ! Here is Sakatadasa waiting at the door.

Rakshasa—Is it true, my good man ? are you you telling the truth ?

Person—What ? am I telling a lie before the feet of Your Excellency ?

Rakshasa—My friend, Viradhagupta, how should this be (explained).

Viradha—It may be so, since Destiny protects that which is to live.

Rakshasa—Priyamvadaka, why do you delay still ? Usher him in quickly.

Person—Yes (exit)

(Enter Siddharthaka and Sakatadasa)

Sakatadasa— (alone)

Having seen the stake set up firmly like Maurya, on the soil of the earth; having beheld the garland put round my neck which

smote my consciousness like his sovereignity, having heard the sounds of the executioner's drums which were dinning and terrible like (the news of) the overthrow of my master; —having done all these things, that my mind is not broken is only because it has been rendered hard by previous strokes (of misfortune).

(approches and sees him; with delight) Here is His Excellency.

Rakshasa—He, espousing the cause of his masters with unrelaxed loyalty though Nanda is dead, stands as the highest standard (प्रमाण) on the earth among the loyal persons.

(approaching) victory to Your Excellency!

Rakshasa—(looking up with joy) friend Sakatadasa, By luck you are seen (released) from the clutches of Kantilya. So embrace me closely.

(Sakatadasa does it).

Rakshasa—(after a long embrace) Take this seat.

(Sakatadasa gesticulates setting)

Rakshasa—Friend Sakatadasa, now who is the cause of such an (uncommon) delight to my heart ?

Sakatadasa—(pointing at Siddharthaka). Here is my dear friend, who put to flight the hangmen, took me away from the place of execution.

Rakshasa—(with joy) Well, dear Siddharthaka, what ? would this be an adequate reward to this favour ? (I hope it won,t) still accept this.

(gives him the ornaments taking them off from his own body.

Siddharthaka—(receiving and following at his feet alone) I am thus instructed by my master; well; I shall do it. (aloud). Sir, Since I visit this city for the first time now, there is nobody familiar to me to whom I shall entrust this present from your Excellency and feel quite at ease. So, I beg to keep this in your own treasury sealed properly by this seal ring. I shall take it back when I shall require it.

Rakshasa—I see no harm ; well Sakatadasa see, you do it.

Sakatadasa—Exactly as Your Excellency orders. (looks at the seal and to some persons) The seal has got your name on it, Sir.

Rakshasa—(looking ; alone) Well, (I remember) the ring was taken from me by my wife to beguile her anxiety, at the time when I left the city. But how did it reach his hand ? (aloud) well, my friend Siddharthaka, how did you get it ?

Siddharthaka—There is a merchant Chandanadasa by name in Kusumpura. I got it as it was lying in the front premises of of his house.

Rakshasa—Yes, it's possible.

Siddharthaka—Well ; what is possible Sir ?

Rakshasa—That, such a thing should be found while lying In the premises of rich people.

Sakatadasa—My Friend, Siddharthaka, the ring is marked with the name of His Excellency. His Excellency would be pleased

to satisfy you with more than the value of this ring. So please give it to him; hand it over to him.

Siddharthaka; Well Sir, it would be a great favour if Your Excellency accepts this ring. (gives the ring).

Rakshasa—Friend dear Sakatadasa, you shall do your business by using this ring henceforward.

Sakatadasa—As Your Excellency orders.

Siddharthaka—I beg to request you, Sir

Rakshasa—Well, speak without reserve.

Siddharthaka—Your Excellency knows that one cannot step into Pataliputra again having committed offence against the chap chanakya; so I beg to accept service here under Your Excellency—I beg to serve the feet of Your Excellency.

Rakshasa—I approve of the idea. Really speaking (किंतु) this was our own request (to you to serve us) delayed simply by our ignorance of your intentions. So no harm if you do it.

Siddharthaka—(with joy) Thank you.

Rakshasa—Sakatadasa, look to the comforts of Siddharthaka.

Sakatadasa—Yes Sir (exit with Siddharthaka.

Rakshasa—Now my friend Viradhagupta, Describe that remains. Do the subjects (प्रकृतयः) of Chandragupta receive well our overturcs.

Viradhagupta—Certainly, Sir, they do. They seem to act up to them as is quite obivious. Clear.

Rakshasa—What is obivious, my friend?

Viradhagupta—This is quite clear now that Chandragupta has been angry with Chanakya since Malayaketu left; And it's my personal experience that Chanakya too being quite imperious by nature cannot put up with Chandragupta and wounds his feelings by vioiating his orders from time to time (तैस्तैः).

Rakshasa—(with joy) Well, my dear Viradhagupta, you again go to Kusumpura under this very disguise of the snake-charmer

There is in the city my dear friend Sakatdasa under the guise of a bard. You speak to him under my directions: that by him Chandragupta should be praised with stanzas calculated to excite him whenever his orders are violated by Chanakya, that and the result should be reported to me very secretly through Karabhaka.

Viradhagupta—As Your Excellency orders (Exit)

Person—(entering) Sir, Here Sakatadasa begs to request you to witness then three sets of ornaments as they that are on sale.

Rakshasa—Oh ! very costly are these ornaments. Well, speak to Sakatadasa on my behalf to purchase them after satisfying the seller.

Person—Yes Sir (exit)

Rakshasa—I shall also send Karabhaka to Kusumpura. (getting up) may I hope that Chandragupta would be separated from the wretched Chanakya ? Or I think I have gained my object. For,

In point of valour, Mourya has now become a dictator to all the kings on the earth; while Chanakya is full of arrogance under the impression that Chandragupta became a king through his efforts alone. Sir, this feeling of satisfation certainly at a suitable opportunity (or having got an inkling thus) will effect a break in their friendship as one of them regards to have gained everything by the acquisition of the kingdom while the other by crossing the ocean of his vow.

ACT III.

Then enters the Chamberlain.

Chamberlain—(with disappointment).

The functions of cognising their respective objects have ceased with respect to the senses eye and others through the instrumentality of which you, oh Thirst, derived your birth as you observed the various objects of senses colour and the like. The organs of action that were obedient to you till now have perforce (i. e. reluctantly) to lose their activity and

old age has stamped its foot on your head; why do you pine in vain ?

(Walking about. looks to the sky). Oh you servants in charge of the Suganga Palace His gracious (lit of a good name) Majesty Chandragupta orders you: " I wish to see this city of Kusumpara looking very charming on account of the moonlight fetival celebrated everywhere. So let the upper parts of this Sugaug a palace be so decorated as they would be fit for our visit. " (again in the sky) what do you say ? " My good Sir, Is His Majesty not informed of the prohibition of the moonlight festival ? " Is it so ? If so, you ill-fated fellows, why do you allude to this fact bringing about your instantaneous death ? Be quick,

Let the beautiful chowries, to which garlands are tied and which appear to advantage on account of the collection of the moon beams of the full moon spread on them, embrace the pillars perfumed with incense ; and let the sprinkling (or bath) of sandal-water mixed with flowers quickly refresh the Earth which is as it were drooping into swoon on

account of supporting for a very long time the weight of the Lion throne. What do you say 'My Lord, Here we act up according to the orders of His Majesty"? Is it so? then be quick. Here is His Majesty Chandragupta arrived. Here,

Trying to bear in young age the same onerous (गुरुः) yoke of the kingdom of the Earth which his father bore for a very long time with (the help of) trustworthy ministers (अङ्गैः) never swerving from the right path even on critical occasions (विषमेषु पथिषु)as if he were quite trained to the Yoke (like a young bull that keeps his limbs quite firm and never goes astray even on rugged paths), His Majesty Chandragupta stumbles sometimes on account of the want of experience but never feels pain.

(Behind the curtain)

Here, Your Majesty! here!

Then enter the king and the door keeper.

King (alone)—Kingdom must certainly be a source of great trouble to the king if he

wants to follow strictly the duties of the kings. For,

In trying to secure the interests of others, a king has to forego attention to (स्वार्थ) self or स्वार्थपरता which may also mean (pointing out to the object denoted by the word नृप). The word Kshitipati or king is not true to the sense (अर्थ) if स्वार्थ is set aside. while, if (परार्थ) interest of others is esteemed more than (स्वार्थ) one's own interest, alas he becomes quite a slave of othors, and becoming a slave (परायत्त) how can that person have the taste or idea even of what happiness is ?

Besides, Goddess of Sovereignty is very difficult to be pleased even by self possessed kings. For,

She is disgusted with a strict monarch; yet she does not like to stay with a lenient ruler afraid lest she might be insulted; She hates a foolish king; though she does not entertain love even to persons that are deeply read; She is very coy in presence of the brave yet she derides those that are very timid;

Thus Sri, is as difficult to be propitiated as a courtezan that has secured a wide field for her work.

Moreover,

It is the bidding of my revered preceptor that I should bring about a sham quarrel with him and should act for some time independently of him. That behest is accepted by me as it were a sinful act. Or, rather, we are always independent when our minds get enlightenment from the precepts of our preceptor from time to time. For,

A pupil is never checked if he does a right thing ; but if he gives up the right path through ignorance then only the preceptor is the chastiser. Hence, good persons, who like to act as they are guided, are always free from rostraint ; we are averse to any sort of independence that goes beyond this (as explained above).

(Aloud) well, my dear Vaihinari. show me the way to the Sujanga Palace.

Chamberlain—Here, this way, my lord

(gesticulates moving), This is Sujanga Palace. May Your Majesty be pleased to ascend the steps slowly.

King (jesticulates ascending and looks around) Oh ! the unparallelled charm of the quarters that have their beauty enhanced by Autumnal season. For;

Shrunken up gradually in course of time with portions or straps of white clouds similar to the sandy banks, overspread on all sides with multitudes of cranes warbling sweetly, and bedecked by night time with variegated brilliant stars similar to lotuses the ten directions seem to come fully into view in the sky (नभस्तः) as if they were so many rivers flowing after the month of Sravana, shrunken up gradually in their beds, with the ships of sandy banks similar to white clouds, overspread on all sides with sweet warbling multitudes of cranes and covered with variegated lotuses similar to brilliant stars at night.

Moreover,

The autumn sees to have laid down regu-

lations for the whole world, in as much as, it has pointed out to the overflowing waters their origin (basin) as it has assumed a stooping posture owing to the bumper crops and lastly as it has put down the pride of peacocks as if it were a powerful poison.

While, here,

The autumn is leading or resorting to the lord of rivers, (his wife) the river Ganges in a completely pellucid mood after having brought her who was so displeased with (lit. muddy) her Lord as he had a number of wives round the proper path as she grew smaller.

(gesticulates looking around) Oh! how is it that the city has not got the Moonlight Festival well commenced? Well, dear Vaihinari, was the Moonlight Festival properly announced in the city according to our orders?

Chamberlain—Quite so. Sir.

King—Then, what? have the people not obeyed our orders?

Chamberlain—(shuts his ears) Heaven forbid! How can your order be disobeyed by the citizens when it has not been disobeyed even once in the whole world?

King—Then why has the city not commenced the Moonlight Festival even yet?

Followed by their admirers skilled in free and gallant talk, the courtezans are not adorning the sheets with their gaits slow on account of the pressure of their bulky hips. So also the distinguished rich citizens vying with one another in the magnificence of their houses are not fearlessly celebrating (as they are wont to do) accompanied by their wives the much cherished festival falling on the full-moon day—

Chamberlain—It is exactly so Sir.

King—What is that?

Chamberlain—This, my Lord.

King—Speak plainly.

Chamberlain—The Moon-light Festival is stopped.

King—(angrily) Oh, by whom?

Chamberlain—It is impossible, Sir, to give further details.

King—I don't think Respected Chanakya to have deprived (or sobbed) the spectators of one of the most charming sight to the eyes.

Chamberlain—Who else then would transgress the mendate of Your Majesty if he has a desire to live ?

King—Sonottare, I should like to sit.

The door-keeper—Here is the Royal Chair.

King (gesticulates sitting) Dear Vaihinari, I should like to see respected Chanakya.

Chamberlain—as you order. (Exit.)

(Then is discovered Chanakya seated in his house gesticulating anxiety mixed with anger.)

Chanakya—How ? Does the wicked Rakshasa want to vie with me ? He is trying to excel *me* in the fineness of my wit with the resolve that he would wrest sovereignty from the Moon of the Maurya family in the same way in which (I) Kantilya having left

the city like a provoked snake killed the Nandas and made Vrishala born of Mura, the king.

(Fixing his gaze at the sky) Rakshasa, Rakshasa, give up this difficult pursuit.

It is Chandragupta now (who is the king). He is not Nanda, the puffed up king whose state affairs were looked into by bad ministers. And you too are not at all Chanakya. The only point of similarity (between you and me) which makes you imitate me (मदनुकृतेः *i.e.* मदनुकृत्यर्थं) is the enmity to the principal person.

(Thinking) or, rather, I should not be very anxious as regards this thing for,

Even that son of Parvataka is surrounded by my servants who have entered into his very heart ; the spies like Siddharthaka and others are always working hard for making the mission (नियोग) entrusted to them quite successful ; now effecting a sham quarrel with the moon of the Maurya family, here, expert as I am at effecting discords, I shall by my

cleverness or in my own way estrange Rakshasa who is acting against me from my enemy—

(Entering-)

Chamberlain—Wretched indeed is service ! In the first place one has to be afraid of the king ; then of the minister ; then of the favourite of the king ; then of all the others that stay in his house as gay persons (विट) enjoying his favour. Hence, very aptly do wise men regard as the life of a dog the degarding servitude of a man toiling for bread looking upwards in an entreating mood and concealing his feelings.

(Moving about and looking round.) This is the house of the respected Chanakya. I shall enter it. (enters and looks).

Oh ! the splendour of the minister of the sovereign king ! For,

Here is a piece of stone to crush the lumps of dry cowdung. Here is a collection (handful) of sacred grass brought by the boys. The house it-self with its dilapidated

walls seems to have the edge of the roof bent down on account of the sacred fuel kept on it for drying.

Hence, it is quite proper if he calls Chandragupta by the name Vrishala. For,

The fact that, even truthful persons through poverty have to become garrulous and have to praise the king till their tongues are wearied attributing to him such merits as he never possessed, is nothing but entirely the result of greed ; otherwise to say truly, to those who have no desires the king is a trifling object like a blade of grass.

(Looking ; with fear) Oh ! Here is sitting the venerable Chanakya since, having defied the whole world, he simultaneously brought about the fall and rise of Nanda and Maurya kings respectively, he must be said to cause his lustre to surpass that of the thousand-rayed God which causes cold and heat alternately and which does not reach every nook and corner.

(kneels down on the ground) Victory to Your Reverence.

Chanakya—Vaihinare, what brings you here?

Chamberlain,—Respected Sir, His Majesty Chandragupta of a blessed name, who has the pair of his lotus-like feet rendered tawny by the rays shooting from the pieces of rubies belonging to the chaplets on heads of kings shaken in their hurried salutations, presents compliments and requests you thus "I should like to see Your Reverence if it does not interfere in any way with your duties."

Chanakya—Vrishala wishing to see me! Vaihinare, I hope this prohibition of the Moonlight Festival by me has not reached his ears.

Chamberlain—It has, Revered Sir,

Chanakya—(with anger) ah, who informed him?

Chamberlain—(with fear) Excuse me please, His Majesty himself witnessed the whole city with the Moonlight Festival un-

commenced when he had been to the Suganga Palace.

Chanakya—Oh, 1 see ; then you secretly provoked (instigated or urged on) and infuriated him. What else ?

(Chamberlain gesticulates fear and silently hangs down his head.)

Chanakya—Oh, the feelings of hatred towards Chanakya cherished by the attendants of the king ! Now, where is Vrishala ?

Chamberlain—(gesticulating fear) I am sent here to your feet by His Majesty as he went to Suganga.

Chanakya—(gets up) Then show me to way to Suganga.

Chamberlain—Here, this way, Sir.

(both walk on)

Chamberlain—Here is the Suganga Palace. May Your Reverence ascend slowly.

Chanakya—(gesticulates ascent and looks up) Oh ! Vrishala is seated on the throne. Well, done, well done !

This throne, vacated by the Nandas who did not care even for Kubera, and occupied by Vrishala the pre-eminent among the kings, has achieved a ruler worthy of it. These my noble qualities (which brought this about) add to my supreme satisfaction.

(approaching) Victory to Vrishala.

Kings—(getting up from the seat) Venerable Sir, Chandragupta bows down to you (falls at his feet).

Chanakya—(takes hold of his hand) Get up child. May the interstices of the digits of the pair of thy feet be ever made overspread, with the beams shooting from the jewels in their diadems, by thousands of kings prostrate through awe after having come to you from distant lands—from the Lord of Mountains rendered cool by the showers of the spray of the Celestial River flowing through its rocks, to the shores of the Southern Ocean illuminated by gems flashing with many a colour.

King—Yes, Everything (I wish) is ob-

tained through your favour. Well, may your Grace take the seat.

(Both take the proper seats).

Chanakya—Well, Vrishala, why are we summoned ?

King—Simply to favour ourselves with your visit.

Chanakya—(smiling) Enough of this courtesy; Persons in office are not called without purpose.

King—Well, Sir, what good does Your Grace expect from the prohibition of the moonlight Festival ?

Chanakya—(smiling) so we are called to be reprimanded.

King—Heaven forbid; nay, not so Sir, only to supplicate (to) you request you or beg of you.

Chanakya—If so, then (it of course follows) that the pupil must not check the free play of the pleasuros (lit. tastes) of those that are to be requested, (supplicated).

King—Exactly so; No doubt; but there is scope for our inquiry because (we know that) the measures you take are never without purpose (purposeless).

Chanakya—Vrishala; You rightly judge; Chanakya never acts without purpose (aimlessly) even in dreams.

King—Hence it is, Sir, that desire to hear (the purpose) prompts me to speak.

Chanakya—Well; hear me then, Vrishala Writers on politics describe three kinds of administration:—administration of the king administration of the minister and the administration of the king and the minister conjointly Then what have you to do with knowing the purpose of a business that entirely belongs to the minister ? For, we only are supposed to know it as we are responsible for it.

(The king angrily turns away his face)

(Behind the stage sing two bards)

One—

May the autumn, that whitens the sky

by the ash-like clouds excelling the Kasa flower in brightness, that tones down (lit afflicts) the space resembling the hide of the elephant and as the clouds by the fretwork of moon beams, which is extraordinary inas much as it bears the white moonlight as if it were the wreath of skulls and which is full of swans as beautiful as the grace of smile—may such autumn remove your pain .thus exactly corresponding to the body of Siva (which whitens the sky by the ashes excelling the Kasa flower in grace, which tones down the elephant hide that is as dark as clouds by the fretwork of moonbeams, which bears a wreath of skulls as white as the moonlight and lastly which manifests a beautiful smile similar to the swans.

Moreover,

May the squinting or oblique eyes of Hari who is desirous to leave his broad bed formed of the body of the Cobra and having the coils of the hood as pillows, ever protect you—the eyes that contracted as they are by the recent

opening, avoid for a moment the glare of jewel lamps, that are slow in their operations, that are filled with moistures on account of yawnings accompanied by the stretching of the limbs and that are slightly red on accouut of the disturbance of sleep.

The second bard—

Never do paramount sovereigns like you who for some reason (known to him alone) are created by the creator as the reservoirs of very great power who by their inherent power can vanquish chiefs commanding troops of elephants and over bearing by nature and who manifest a keen sense of self respect and pride, put up with the violation of their order just as the lords of animals that too are [for some reason made by the Creator the receptacles of pre-eminent strength, that by their natural strength are the conquerors of the lords of troops of elephants emitting waters of rut and that manifest their haughtiness & pride can never allow the breaking of their jaws.

Besides,

A king can not be king only by wearing ornaments and the crown;

A king is one like you whose order is never violated by others.

Chanakya—(alone). The first blessing (i. e. the blessing of the first) sets forth the excellences of autumn that is newly set in under the disguise of the praise of the special deities; but I don't comprehend what this other means. (meditating) Ha; I see; it is the scheme of Rakshasa. Oh, Rakshasa, thou villain, thy hand is clearly seen here; but Kantilya is certainly wide awake.

King—dear Vaihinari, give the bards one thousand gold coins each.

Chamberlain—Yes, I obey. (gets up and walks about).

Chanakya—(angrily) Vaihinari, hold, don't you go. Vrishala, what means this indiscriminate charity (lit-prodigality) ?

King—(angrily)—The kingdom is not a

kingdom to me but simply imprisonment when my free scope or course is checked by you in every thing.

Chanakya—Vrishala, such shortcomings are quite possible in the case of such kings as do not apply themselves to their duties. If you cannot bear this, then look personally to your business.

King—Well, we shall mind our own business.

Chanakya—Now, I am glad. We too apply ourselves to our duties.

King—Even if it be so, I wish to know the purpose of the inhibition of the moonlight Festival.

Chanakya—Vrishala, I too like to know the purpose of the celebration of the Festival.

King—In the first place, (to see) that my behests are not disobeyed.

Chanakya—I too wanted to show that the first purpose of the inhibition of the Festival is the violation of your order. For, my

The fact that your order, which is borne on their heads as if it were a chaplet of never fading flowers by hundreds of kings from the farthest limits of the four oceans the forests on the shores of which are dark on account of the rich foliage of Tamala trees and the depths of whose waters are agitated by restless families of fish, receives a check only from me shows that your sovereignty is well set off by modesty.

Now, if you like to know the second purpose, here I tell you;—

King—Tell me,

Chanakya—Shonottara, tell the scribe Achala on my behalf; " Give me that letter or document of Bhadrabhata and others that left this place through disaffection and joined hands with Malayaketu. "

Door-keeper—As you order (goes out and enters again) Here is the letter, Sir.

Chanakya—(taking it) Vrishala, please go over this.

King—(reads alone). " This is the autho-

ritative letter sent with compliments to Your Majesty (देवस्य) by the principal persons of the state all risen to prosperity together with Chandragupta but who now having deserted him have joined the standard of Malayaketu whom Chandragupta wants to kill. The first is Bhadrabhata, governor of the elephant, then, Purushadatta, master of the horse; then Dingarata the nephew of Chandrabhanu the celebrated door-keeper; then His Highness Baladevagupta the relative of the king; then Rajasena the servant to the prince, then Bhagurayana the younger brother of General Sinhabala, then Lohitakasha the prince of Malwa and lastly Vijayavarma the chief of the warriors. All of us are quite attentive to the business of Your Majesty." (loudly) Here ends of the letter; now I should like to know the cause of their disaffection.

Chanakya—Then listen to me, Vrishala—The governor of the elephants and the master of the horse named Bhadrabala and Purushadatta respectively—these being indeed addic-

ted to woman, wine and hunting were not attentive to looking after the elephants and the horses and were hence dismissed by me with the allowance of adequate pension annually. Therefore they have now gone over to Malayeketu of the enemys side having been given under him the same offices as they did here. Now these Dingarata and Balagupta —they were taken up with excessive greed did not regard the allowance given by you as sufficient and went over to Malayaketu thinking that they would get more there.

Now that Rajasena, your servant when you were prince, he too having got quite unexpectedly through your favour that eminent position peculiar by treasure, elephants and horses in plenty, was afraid of his dismissal and deserting you has gone over to Malayaketu. Now with respect to Bhagurayana the younger brother of General Sinhabala, he too as he had formed friendship at that time with Parvataka gave out of regard for him circulation to the story that he was killed by

Chanakya and having secretly frightened his son made him effect his escape. Then, when those traitors Chandandasa and others, were imprisoned, he became afraid of his own guilt and went over to Malayaketu. Malayaketu too, following the path of gratitude on account of his being the saviour of his own (Malayeketu's) life gave him the post of personal prime minister. Now Lohitaksha and Vijayavarman, those too, on account of their excessive pride did not like (lit. tolerate) what you gave to their kinsmen and joined with Malayaketu. These are the causes of their disaffection.

King—Now when the causes of the disaffection were thus known, then why did you not at once prevent them ?

Chanakya—Vrishala, it was not possible to prevent.

King—Was it (not possible) owing to inability (lit. lack of skill) or owing to some purpose in view ?

Chanakya—How can it be lack of skill ? It is with some purpose in view.

King—I should like to know the purpose then.

Chanakya—Well hear and remember it. There are two kinds of remedies when the people are disaffected :—Reward and punishment. Now reward to Bhadrabhata and Purushadatta, that are already dismissed, is nothing but their re-instatement. And the restoration of office to such persons as are inattentive owing to vicious habits, would surely lead to the ruin of elephants and horses that form the principal basis to the whole kingdom. Now with respect to Dingarata and Balagupta that are extremely covetous, how is reward possible as they are not expected to be content even by the grant of the whole empire ? And with respect to Rajasena and Bhagurayana, that are afraid of losing their wealth and life respectively ; there is not the least scope to the remedy of reward. And lastly with respect to Lohitaksha and Vijayavarman, that are extremely proud and jealous of their kinsmen, one cannot know) what sort

of favour (reward) would lead to their satisfaction. Thus the first alternative is completely refuted. Now the second alternative too (I can say) is satisfactorily refuted when you take into consideration that (इति) we ourselves would be looked upon with distrust by subjects loyal to Nanda dynasty if we were to inflict as soon as we get the royalty or sovereignty severe punishment on the principal people, that rose into eminence with us, (harass with heavy penalty &c.) Malayaketu the son of Parvataka, being incensed at the murder of his father has become prepared to attack us having thus favoured our adherents, acting up to Rakshasa's advice and surrounded by a large army of Mlechchas. Thus as it is now the time of exertion and not of festevity. The repairs of the fortresses should be commenced, and as Kaumudi Festival is of no avail it is inhabited.

King—I have to ask much here, Sir.

Chanakya—Vrishala ask me anything without reserve (lit. with confidence). I have also to tell you much.

King—Now that Malayaketu himself the source of all the evil—why was he connived at when he made his escape?

Chanakya—Vrishala, had we not neglected him there would have been two alternatives for us; it would have been necessary for us either to imprison him or to give him half of the kingdom as promised.

Had we imprisoned him, a proof would have been given by our own hand to our ingratitude which would have been shown by the knowledge of the fact that Parvataka was killed by ourselves.

Now, had we given him half of the kingdom as promised, murder of Parvataka would have got for its fruit simply the sin of ingratitude. Hence Malayaketu was connived at when he escaped.

King—Well, this is your answer here; now what reply have you got if I ask you why you suffered Rakshasa who was staying here.

Chanakya—Rakshasa too, on account of his firm inflexible loyalty to his master, and on account of his residence at one place for a long time had (*won*) the full confidence of the subjects that were devoted to Nanda and that knew his character well; and being gifted with talent and valour and possessed of the treasure (lit. wealth) of his iriends he would have produced a serious internal discension among the subjects had he been allowed to stay here with all his resources (lit. treasure). Now being removed to a distance though he has been creating external discession, it is quite possible to check him by means of schemes though with difficulty. With these considerations he has been driven away being extracted (from the city) while he was here as if he were a dart rankling in the heart.

King—Sir, why was he not arrested by force?

Chanakya—He is Rakshasa by name (lit. indeed). If he were to be arrested with forces,

he would have either destroyed a good deal of your forces or would have himself perished. There is evil in both the alternatives. For, see,

If, being hard pressed, he was to die, you would be deprived of a man of his type ; now if he were to kill the foremost of your forces, it would also be a matter of pain. Hence like the wild elephant, he is to be tamed with proper plans.

King—We cannot excel you in telent. So in every respect, it is better to have His Excellency Rakshasa—

Chanakya—(angrily) "And not you"—This is the complement of the sentence. Well, Vrishala ; what did he do ?

King.—Then listen to me. That great person.

Stayed in the city after it was captured as long as he liked planting his foot on our neck caused obstruction perforce to our forces in the proclamation of victory and the like ; thus our talents thrown into bewilderment by

wonderfully manifold grandeur of his politics cannot trust even in the most faithful adherents of us.

Chanakya (laughing)—Only this done by Rakshasa ? Vrishala, me thought he deposed you as I did Nanda and established Malayaketu on the throne as the sovereign king of the earth.

King—What you say has been done by some body else; what have you done here ?

Chanakya—Ah, jealous one,

Who else but I took before the public that terrible vow, which was of a long extent (i. e. required a long time for its fulfilment) by reason of the destruction of the whole race of the enemy (which it demands) at the time of which the knit of my hair was lossened by the tips of my fingers that were shaking on account of the flashing of my rage, and put to death in spite of Rakshasa while Rakshasa was looking on one after another, as if they were so many beasts, those nine Nandas that were masters of ninety nine crores of golden coins ?

Besides,

Look, there are not yet extinct the funeral fires (of the Nandas) that were fed with a large quantity of flowing marrow, that made the spectres in the cemetery exult with a feast on the Nandas, and that showed the circle of quarters to be overcast with clouds the light or lustre of the Sun in them (i.e. quarters) being obscured by curls of smoke in the form of vultures moving in circle in the sky with their long wings kept steady.

King—Oh, this is done by quite another person.

Chanakya—Oh ! by whom ?

King—By fate adverse to the race of Nandas.

Chanakya—But it is foolish persons that respect fate as authority. (or regard fate as a reality).

King—The wise too never boast. (like you).

Chanakya—(with anger) Vrishala, Vrishala, Do you mean to lord it over me as if I were your servant ? slave ?

My hand hurries again to untie the knot of hair tied no doubt good; (stamping on the ground) this foot moves to enter upon another vow; and you overtaken by fate as you are inflame afresh the fire ofmy wrath, quenched as it is already by the destruction of the Nandas.

King—(apart, with confusion) Oh ! How, he is really inflamed. (furious). For,

Methinks the earth, with great difficulty indeed, was now able to bear the stamp of his foot as it showed terrible quaking being certainly reminded of Rudra recalling to her memory as he exhibited in his dance, the sentiment of fury enkindled with the knitting of his eyebrows for fume by his lustrous eyes coloured red though weakned somewhat by the bath or wash of pure water flowing from the eye lids opened out in excitement.

Chanakya—(checking his feigned anger) Vrisala, enough of bandying words; if you think Rakshasa superior to us, then you may give this weapon (the badge of office) to him. (throw

down his ministerial dagger, gets up looks at the sky, and a part)—Rakshasa, Rakshasa, Is this the truimph of your intellect desirous as you are to excel Kantilya in intellect.

This whole scheme of discension, employed by you thinking that you would easily conquer Maurya swerved from his devotion to Chanakya will certainly result in your own conviction. [Exit

King—Vaihinari, let the people be given to understand that Chandragupta having dismissed Chanakya would rule alone from today.

Chamberlain—(apart) How, simple Chanakya ! not even Respected Chanakya ! I am afraid his power is drawn or rather, the king is not to blame for this. For,

It is the fault of the minister if the king treats him with disrespect. By the carelessness of the driver it is that the elelephant comes to be termed as a vicious elephant.

King—Well, Sir what are you thinking ? (hesitating for ?)

Chamberlain—Nothing. I want simply to congratulate Your Majesty on being king in reality.

King—(apart) while we are thus looked upon, may His Reverence who wants to fulfil his object have the object gained. (aloud) Sonottare, I have got a strong headache by this trifling contention. Please show me the way to my bed chamber.

Door-keeper—Here, this way, Your Mejesty.

King—(alone)

My mind is as it were prepared to enter the hollow of the Earth though I overstepped the limit of propriety under the order of my preceptor; then how is it that shame does not break the hearts of those that willfully provoke their preceptors ?

ACT IV [Exeunt.

(Then enters a man dressed as a traveller.)

Man—What ho ! holloa !

Pressing indeed is the order of the king. Who would indeed like to go and return had

there not been the peremptory had it not been for mandate of the king to go at any place though it might be improper? Now I shall enter this house of minister Rakshasa. Who is the sentinel? Well, inform His Excellency that Karabhaka has returned from Pataliputra in post haste.

(Entering.)

Sentinel—Well, speak gently, Sir, His Excellency is suffering from a violent headache on account of his wakefulness at night caused by cares of state-affairs, and he has not yet got up from the bed. So wait for a while. I shall inform him of your arrival when I shall find a suitable opportunity.

Person—Very well, Do it Sir.

(Then is discovered Rakshasa seated in his bed chamber together with Sakatadasa.)

Rakshasa—(apart).

At the very outset (commencement) of my plans, I take into consideration the uncontrollable nature of fate as well as the crookedness of the policy (lit, mind) of Kantilya ; and

yet when I see my plans entirely thwarted, I always pass the night remaining wide awake wondering how this has been.

Moreover,

3. Making in the first place, the beginning of the plan though it might be small, then wishing for its development, then unfolding the hidden and mysterious fruit of the pregnant germs, then reflecting over the same in his mind, and lastly harmonizing all the manifold acts a dramatist or a politician like myself has to undergo such an amount of trouble. So, may I hope this chap of Chanakya—

(approaching)

Sentinel—Be successful—

Rakshasa—Can be deceived ?

Sentinel—Your Excellency.

Rakshasa—(Indicating the throbbing of the left eye apart).

" May the chap of Chanakya be successful; and Your Excellency can be deceived. " This fact the divine speech coinciding with the

throbbing of the left eye clearly declares. Still, effort should never be given up. (aloud) Well, what do you want to say ?

Sentinel—Sir, Karabhaka is waiting at the door.

Rakshasa—Bid him enter soon.

Sentinel—Yes Sir (going out and returning) Well, good Sir, may you see His Excellency. (exit.)

Karabhaka—(approaching) Hail ! Your Excellency.

Rakshasa—Sit down ;

Karabhaka—As Your Excellency orders. (sits on the ground-)

Rakshasa—(apart) On account of the multiplicity of works. I don't remember on what business he was sent by me. (gesticulates contemplation.)

(Then enters another sentinel.)

Sentinel—Away ! Away ! arrives ; away ye fellows, Don't you see—

Let alone close acquaintance ; to even the

sight of the Lords of men, who are leaders of noble families like gods (who form themselves into auspicious groups), is difficult to be obtained by the accursed.

(Looking at the sky) what do you say good Sirs? Why do you drive us away? Well then, my good sirs, (I tell you) Here His Highness Malayaketu is coming this way to see His Excellency Rakshasa suffering from headache? Hence I am driving you away.

(Then enters Malayaketu followed by Bhagurayana and the Chamberlain).

Malayaketu—(with a sigh, apart) This is the tenth month since the day my father passed away, but we vainly proud as we are of our manliness have yet been unable to give funeral waters to him. I have already vowed that,

I should give the handful of funeral waters to my Sire, after reducing the wives of my enemies to the same woeful plight as my mothers were reduced to in which (plight) their jewelled bracelets broke in the act of beating their bosom their upper garments slipped, the

hair were covered with dust and the pitiable and pathetic cries of woe and alas were ringing loudly.
Why speak more,

As I have undertaken a responsible task worthy of the brave, I must either tread in the path of my sire by meeting death on the battle field, or I must force away the tears from the eyes of my mothers and to take (transfer) them to the eyes of the wives of my enemy (aloud) Well, dear Jajali, let the princes who follow us be informed according to my instructions: " Alone, we would like to please His Excellency Rakshasa by our unexpected visit. So you need not trouble yourselves by following me. "

Chamberlain—Yes Sir. (walking about & looking to the sky)—Oh Princes, The prince orders that he should be followed by none. (looking about joyfully)—All the kings are returning as soon as they receive the order of the Prince. See, my lord, some of the kings have checked their horses which have their

shoulders elevated and excessively bent on account of the pulling of the piercing bit and which seem as if they are striking against the sky in their front by means of their hoofs; while others hsve returned with their lordly elephants that have their (the music of their) bells silenced on account of the check to their speed. Thus all the kings do not trangress the bounds assigned to them by you just as the (waves of the) seas (do not pass the tidal mark).

Malayaketu—Well, Sir, you also return with retinue. Let Bhagurayana alone follow me.

Chamberlain—Yes, Sir, (exit with foliowers).

Malayaketu—Now, dear Bhagurayana, Bhadrabhata and others who have come here beg to inform me that they want to join me not through the medium of Rakshasa, but acknowledging the authority of my general, Shikharaka, through his medium they want to do so because I am fit to be restored to

on account of the attractive merits I possess disaffected as they are with Chandragupta who is guided by bad ministers. Though I have been thinking over this matter for a long while, I am not yet able to comprehend the real sense of such a representation of theirs.

Bhagurayana—The point or sense is not very difficult to make out. It is the just course if one resorts through his beloved friends to a person who is fit to be resorted on account of his ambition and similarity of merits.

Malayaketu—Dear Bhagurayana, is not His Excellency Rakshasa then our dear and approved friend ?

Bhagurayana—He is so, certainly. But, His Excellency Rakshasa bears animosity to Chanakya and not to Chandragupta. So, in case if the latter, being unable to pull on with the excessively self-aserting Chanakya, would dismiss him from prime ministership, His Excellency Rakshasa would be glad to reconcile himself with Chandragupta on account of

his loyalty to Nanda dynasty Chandragupta being only a scion of it, and secondly on account of his regard for his friends (Chandandasa and others). Chandragupta too would give his assent to the alliance in consideration of the fact that he is come down (descended) through hereditory succession; and if such be the case Your Highness would not confide in them. Such is the simple sense of their repre sentation.

Malayaketu—It is quite possible; now show me the way to His Excellency's residence.

Bhagurayana—Here, this, way, Your Highness

(both move about).

Bhagurayana—This is the house of His Excellency. May Your Highness enter.

Malayaketu—Well, I shall.

Rakshasa—(apart) Oh, I see (aloud) Did you see Stanakalasha in Kusumpura ?

Man—Yes, Your Excellency.

Malayaketu—(listening) Bhagurayana, the story of Kusumpura is being related. So we should not go near; let us hear attentively.

For,

3. Ministers (are likely to) speak in one way before the kings for fear of displeasing their minds; while they speak in quite a different way in their free talks when they can discuss the matters freely.

Bhagurayana—As Your Highness pleases.

Rak—Well, my friend, did our plan succeed ?

Man—Quite so through Your Excellency's favour (fortune).

Mal—Well, dear Bhagurayana, what can be the plan ?

Bhag—deep (inscrutable) indeed are the affairs of ministers. It's not possible to ascertain by so much. Hear attentively Sir.

Rak—I should like to know it in detail.

Man—Do so, Sir, Well, its a fact that I was the bard, ordered by Your Excellency:—" Go to Kusumpara, Karabhaka; and speak to the bard, Stanakalasa under my iustructions that he should praise Chandragupta with verses calculated to excite him, whenever his or-

ders would be disobeyed by the wretched Chanakya.

Rak—Well, further.

Kdrabhaka—Then I repaired to Kusumpura and communicated your message to Stanakalasa. At this very juncture, the celebration of the Moonlight Festival was announcod (ordered) by the king who (as he) wanted to please the citizens who were grieved by the destruction of the Nanda race.

The festival too, long familiar to them and returning after a long time was welcomed by the citizens with much regard as if it were the union with the esteemed wife.

Rakshasa—(with tears) alas ! Monarch Nanda !

9. How can the moonlight (Festival) fare, Oh moon of monarchs without you who are the cause of delight to the world though there is the moon causing the moon-totuses to bloom (Chandragupta giving delight to the socalled subjects.

Karabhaka—Then that festival that form-

ed the delight to the eyes of the people, was prohibited by the wretched Chanakya quite against the will of the king (lit. notwithstanding the king who did not like to stop it.) Just then Stanakalasa began the series of stanzas calculated to rouse Chandragupta.

Rak—Which were those stanzas ?

(Kar-recites.....)

Rak (joyfully) well done, stanakalasa, well-done. Seed sown at the proper time must needs show tho fruit. For, even an ordinary person would not like the sudden interruption (so, then) to his interesting pastime ; much less a sovereign king possessed of such spirit as would transcend that of all people.

Malayaketu—Quite so.

Rakshasa—Procced,

Kar—Then Chandragupta, incensed at the violation of his order, praised Your Excellency's merits as suggested by the occasion, and dismissed the wretched chanakya from his office.

Mal—dear Bhagurayana by extolling his merits, Chandragupta has shown certainly some partiality to Rakshasa.

Bhag—Not so much by extolling his merit as by the dismissal of the chap of Chanakya.

Rak—Is this—the inhibition of the moonlight Festival—the only cause of Chandraguptas displeasure of Chanakya or are there any others ?

Mal—Well, dear friend, what good does he see by inquiring into other causes of displeasure ?

Bhag—Evidently because (he is aware of the fact) that Chanakya is too wise to displease Chandragupta without any reason (lit. purpose) and that Chandragupta who is not too ungratiful to set aside the bounds of decorum for such a trifling reason. So, (what he means is this) that only then the rupture between Chanakya and Chandragupta would be fined or incurable when it would be brought about by ample grounds.

Kar—There is another ground also for Chandragupta's wrath namely that Chnnakya connived at the escape of Malayaketu and Rakshasa.

Rak—Sakatadasa, now Chandragupta will bo completely in my hands. Very soon, Chandanadasa would be free from prison, and you would be united with your wife and son.

Mal—Dear Bhagurayana, what does he mean when he says that Chandragupta would be in his hands?

Bhag—Whot else, but the fact that he sees no benefit accruing from uprooting Uhandragupta if he becomes already separated from Chanakya.

Rak—Where is that chap now dismissed from the office?

Kar—He is in the same city Pataliputra.

Rak—(with emotion) stays there! Has he not retired to the forest? Has he not retaken a fresh vow?

Kar—It is rumoured that he wishes to retire to the penance grove.

Rak—It seems impossible, Sakatadasa, for see. How can that proud person, who did not put up with the insult consisting in his being dragged down from the highest seat of honour he occupied by the king Nanda, who was Indra so to say on the surfrce of earth, now endure such indignity from Maurya when he himself created king ?

Mal—Dear friend, what self-interest can be achieved by Chanakya's retirement to the forest or by his taking a fresh vow ?

Bhag—The matter is not very difficult to understand. The further is the wretched Chanakya removed from Chandragupta, the more is his object achieved. (The better is his object gained.)

Sakatadasa–No necessity of useless doubt. It is quite possible ; for, see,

Why should Maurya, who has planted his foot on the heads of kings the crests of which are adorned by the lustre of moony diadems, put up wtth the obstruction is his mandate from his own servants ? While Kantilya.

though passionate, has come to know how painful a vow is by its involving murderous plans, and having been able to cross one vow by good luck, does not dare to have a second apprehending its failure in future.

Rakshasa–Exactly as you say, Sakatadasa ; well go and look to the comforts of Karabhâka

Sak—Yes Sir (exit with Karabhaka).

Rakshasa—I wish to see the prince.

Mal—I myself have come to see Your Excellency.

Rak—(gesticulates looking around) Oh, the Prince ! (gets up from his seat). Here is the seat. May Your Highness take it.

Mal—Yes I take it. Please your honor sit. (take the proper seats) Well, Sir, I hope the headache is subdued (bearable).

Rak—Well Prince, how can my headache be relieved so long as the title Your Highness is not exchanged (put into the back ground) by the title of Your Majesty ?

Mal—This would not be out of reach as it is undertaken by Your Excellency; so I

want to know how long we are to remain inactive waiting for enemies difficulty though our forces are fully equipped.

Rak—What reason for delay now; start for victory.

Mal—Is there any disaster to the enemy.

Rak—Quite so.

Mal—Of what nature ?

Rak—Difficulty of the minister; what else can it be ? Chandragupta is separated from Chanakya.

Mal—But, Sir, Ministerial crisis is no diffieulty.

Rak—It might be so with respect to other kings; not with respect to Chandragupta.

Mal—Sir, it's not as you say ; it is the faults of Chanakya that cause the disaffection of the subject of Chandragupta ; when he is removed, the people that were devoted to Chandragupta formerly, will be more so.

Rak—Don't, don't suppose so. There are two parties in the people : one party that rose into eminence along with Chandragupta, another deveted to Nanda. With respect to that

party that came into power along with Chandragupta, now it is and not with respect to the the other that is devoted to Nanda, that the faults of Chanakya act as causes of that discontent. The second party, that is disaffected on account of the feelings of dislike and resentment caused by the consideration that he (Chandragupta) put to death the race of the Nandas that stood to him in the relation of father, have to be loyal to Chandragupta as they are not in a position to secure their own object of resort. If they secure an invader like you capable of uprooting their enemies the second party sure to desert him and to join you. I can quote my own example to prove this fact.

Mal—Now, Sir, is this, the crisis of the minister, the only inducement for us to advance our attack or is there any other too ?

Rak—What have we te do with others that are numerous ? This is the principal one.

Mal—Sir, how can it be the principal one ? what ? Is Chandragupta himself unable to re-

sist us by entrusting his own responsible work to another minister or even taking it on himself ?

Rak—Surely he is unable. For what you say is possible with respect to the persons whose affairs rest with themselves. But that accursed Chandragupta is habituated to entrust the accomplishment of his purposes to the minister; and consequently being stranger to worldly business like a blind man, how would he be able personally to oppose us.

When both the king and the minister are equally exalted (i. e. powerful), Sri or Fortune has to stand firm having placed her legs in a rigid position; but unaccustomed to bear the burden on account of femine weakness, she has to leave one of the two.

Just as a sucking baby, denied his mother's breast is not able to live even for a moment, so also an ignorant king who has no experience of worldly business and who entrusts everything to the minister is not able to act without the minister even for a moment.

Mal—(Apart) 'Tis good I do not entrust my business of state to the minister. (aloud) Though I acknowledge what you say, yet when there are so many grounds to begin the attack then only success is the most certain if one devotes himself to find out some misfortune of the enemy and then attacks him accordingly.

Rak—Let your Highness know the success as quite assured. For,

When a king like you furnished with the best army is the assistant, when the city is devoted to Nanda, when Chanakya is displeased on account of his dismissal from office, when Maurya is a newly ettablished king, and when I am at your disposal.

(So saying. he gesticulates modesty) having no other business but to show you the way, our desired objects, my Lord, await your orders only—

Mal—If you then think this to be the proper time for attack, then why do you delay ?

Let my lordly elephants that are tall in stature, that pour down waters of rut, that are dark, that are sending forth loud roars that undermine the banks by their gigantic tusks and that are red as red lead drink in a hundred ways the (water of the) Sona that has got lofty banks, that has rapidly flowing waters that has dark trees on the bank, that roars with his billows and that has its banks following in consequence of the hollows made by the water.

Besides,

Let the lines of my elephants roaring as loudly as the deep rumbling clouds and emitting spray of water mixed with their rut as if it were a shower of (rain) drops, besiege the city just as the lines of clouds rumbling deeply and spreading waters everywhere besiege the Vindhya mountains.

(Malayaketu goes away with Bhagurayana).

Rakshasa—Who is there at the watch ?

(entering)

Man—What is your order, Sir ?

Rak—Who is there of the astrologers that is waiting at the door ?

Man—The Bauddha Mendicant.

Rak—(apart including in all omen) How ? a Buddhist mendicant at the outset ?

Man—Jivasiddhi (by name)

Rak (aloud)—Bid him enter after depriving him of his revolting appearance.

Man—Yes Sir (exit).

(entering)

Mendicant—

Follow the injunctions of Arhats who are the physicians to cure the malady of ignorance and who teach what seems to be bitter only for a moment but salutary afterwards.

(approaching) May the worshippers of Arhat attain to the religious truth.

Rak—Well, Reverad Sir, ascertain a (proper) day for our march.

Mend—(gesticulates thinking). Respected Sir, I find that to-day is the full moon day and hence (the first half of it i. e.) the time till the noon tide is devoid of any benefit; and

the constellation also is unpropitious to you especially as you are to march from north to south. But,

When the sun is about to set, and when the full orb of the moon is risen, you should go in the conjunction presided over by Budha when Ketu will be arisen in one part and set in another. (banner risen in one part and set in another).

Rak—But revered sir, the day itself is not auspicious.

Mend—But, respected Sir,

If the day has one merit or virtue, the constellation has four and the conjunction has sixty four; this is the fundamental truth of astrology.

And

A bad conjunction becomes auspicious if it is occupied by an auspicious planet; and if you go under the auspicies of the moon you would have a lasting success.

Rak—Well, Revered Sir, consult with other astrologers.

Mend—Your honour may consult; I shall go.

Rak—I hope Your Reverence is not offended.

Mend—Your Revered mendicant is not at all offended.

Rak—Then who else is so ?

Mend—The divine truth of astrology; since you leave your own side; and regard others as authority.

(exit mendicant)

Rak—Priyamvadaka, see what is the hour.

Priyam—The divine sun is about to set.

Rak—(gets up and sees) Indeed ! The sun is about to set. For, now,

These trees in the garden, that manifested their affection (by the red color) and that by means of the shade of their leaves ran in front of the Sun who had just made his appearance above the Eastern Mountain have now returned when (they see) his orb resting on the surface of the Western mountain. Generally servants that wait upon their master leave him when his prosperity is on the decline.

(Then enters Siddharthaka with a letter and a casket of ornaments with him.)

Siddharthaka—Halloa! Halloa!

The creeper of Chanakya's politics, water with streams of wisdom by means of jars of place and occasion, will surely yield a copious fruit in the form of the purpose. With this firm conviction I have taken with me this letter caused to be written by His Reverence Chanakya and marked with the seal of Rakshasa together with this casket of ornaments which also bears the same seal. I am ostensibly going to Patliputra; let me proceed. (walks about and looks around) How! The mendicant coming! His ill-omened presence is of course welcome to me: so I won't avoid it.

(Entering.?

Mendicant—We bow down to those Arhats, who on account of the depth of their intellect attain to Perfection by extra-ordinary ways.

Sid—Revered Sir, I salute you.

Mend—Well, Pupil, may you attain to religious perfection.

(Observing minutely) I see you as if you are bent upon going on a journey.

Sid—How does Your Reverence know it?

Mend—What's there to be known ? The very fact that you have caught this omen (myself) skilled in pointing out to you the proper path and this letter in your hand disclose (lit. indicate) everything.

Sid—You have guessed properly. I am going to another country. So may Your Reverence tell me what sort of day today is.

Mend—(laughing) Well, my pupil, you are inquiring about the constellation after you have got your head shaved.

Sid,—But what matters if I ask now ? Tell me ; if it be favourable, I shall go.

Mend–Well, my pupil, your journey would not be favourable in this camp of Malayaketu now.

Sid—Well, Sir, how do you know it ?

Mend—Well, listen to me. At first people had free egress and ingress in this army. But now, when Kusumpura is so near,

nobody is allowed to go or enter unless he has a passport. So, if you have the passport (lit. impression) then you may go safely ; otherwise, stop here lest you would have your hands and feet enchanged by the guards and be put into prison.

Sid—Does Your Reverence not know the fact that as I am in close attendance upon His Excellency Rakshasa, nobody is able to prevent me even if I go out without the pass port.

Mend—Well, my pupil, be you in close attendance upon Rakshasa or Devil (I know) that nobody can go away unless there is the pass-port.

Sid—Well. Revered Sir, Don't get angry ; let me gain my object.

Men—Well, my pupil, you may go ; may you gain your object. I shall also beg of Bhagurayana the passport.

(Then enters Bhagurayana followed by his attendants.)

Bhagurayana—(apart). Lo, the marvel of the politics of His Reverence Chanakya !

Oh ! diversified indeed in character like Destiny is the policy of the politician ! Now its development is manifest ; now it is incomprehensible on account of the absence of any claim. Now it is full in all its parts, now it is very meagre on account of a special purpose ; now its seed is almost lost and now it yields manifold fruit ;

Well, Bhasuraka, the prince does not like if I be away ; hence let my chair (seat) be placed in this very pavalion.

Attendant—Here is the seat. May Your Honour take it.

Bhag—(sitting), If any body wants to see me for the pass-port, let him be admitted.

Attendant—As you please, Sir, (exit)

Bhag—(alone) Woe is me ! It is certainly hard that Prince Malayaketu who loves me to this degree should be deceived by me. Or,

Why should a person who is dependent

on others think of right or wrong when he has turned his back to the sense of shame and fame, and, having sold to a rich person his body transient though it be, through greed, has to act up to the dictates of his master having no right to think independently ?

(Then enters Malayaketu with the Pratihari.)

Mal—Oh, my mind does not become settled perplexed as it on account of many doubts about Rakshasa. For.

By virtue of the quality of allegiance grimly rooted in him on account of the deep love he feels for the Nanda dynasty, will be (like to) make peace with the clever Maurya as he belongs to the Nanda dynasty only if he be separated from Chanakya ? Or, reckoning highly the princess of the virtue of devotion, would he stick to his word ? With these thoughts my mind is always whistling as if it were mounted upon the potter's wheel.

(aloud) Vijaya, where is Bhagurayana ?

Prati—My Lord, he is giving passports to those who want to leave the camp.

Mal—Vijaya, stop for a moment while I shall go and shut his eyes with my hands from behind.

Prati—As you please.

(entering.)

Attendant—Here is a mendicant wishing to see you for passport.

Bhag—Let him enter.

Attendant—Yes Sir (exit.)

(entering.)

Medicant—Let my pupils attain to religious truth.

Bhag—(looking at him. apart) Oh, he is Jivasiddhi, the friend of Rakshasa. (aloud) You are going on some business of Rakshasa, I believe. Is not it ?

Mend—Forbid it heaven ! I am going to a place where not even the name would be heard of Rakshasa or of Devil.

Bhag—Very powerful indeed is this sham anger shown for a friend ! what (grave) insult has Rakshasa given to Your Reverenc ?

Mend—Well, Sir, not in the least has Rakshasa offended me. I myself am ashamed of my deeds dull fated and hopeless as I am.

Bhag—You increase my curiosity, learned Sir; May I know what it is ?

Mal— (apart) I also wish to know it.

Mend—What is the use of knowing what does not deserve to be heard.

Bhag—If it be a secret, then let it remain.

Mend—Well, my pupil, it's not exactly a secret; still I should not disclose it.

Bhag—I also won't give you the passport.

Mend— (apart) Now it is proper that I should disclose it as he wants to know it. (aloud) what help ? well, listen then.

Well, as you know, this unfortunate being myself, was staying in Pataliputra where I came to form friendship with Rakshasa. At that time, Parvateshwara was put to death by Rakshasa through the mysterious medium of the poison maid.

Mal—(with tears apart) How, my sire murdered by Rakshasa, not by Chanakya !

Bhag—Well, Sir, proceed.

Mend—Then I was banished the city with disgrace on the ground that I was a friend to Rakshasa. And now such a thing has been planned by Rakshasa throughly proficient in unworthy deeds, as would lead to my banishment from the world of mortals.

Bhag—But, learned Sir, I heard that this act was perpetrated by the wretched Chanakya who did not wish to restore to Parvataka half the kingdom as promised.

Mend—(closing his ears) Not at all ! Chanakya does not know the poison maid even by name.

Bhag—Well, I give you the pass-port. But come here. Let the prince hear.

Mal—(approaching)

Well, fried, I heard the car-piercing statement concerning my enemy from the very lips of his friend and by it the grief for my sire's assassination is as it were renewed with double force as it were though after such a long time.

Mend—(apart) very well, it is heard by the wretched Malayaketu. Heaven be praised! I have gained my object. (exit).

Mal—(looks) at the sky as if he sees somebody)—

Rakshasa, Rakshasa,

Having brought about the downfall of my sire, who was completely at ease thinking that you were his friend and who entrusted all the state to you through confidenee, together with streams of tears of the relatives, you are indeed Rakshasa even literally.

Bhag—(apart), It's the order of His Reverence that Rakshasa's life should be saved. Well, I shall do this (aloud) Don't be agitated, my lord; kindly take the seat; I should like to request you.

Mal—(sitting). What do you want to say, my friend?

Bhag—Very well, Sir, in the case of politicians, the consideration of foes friends and neutrals takes place in accordance with the objects to be gained and not in accordance

with one's own free will as in the case of ordinary persons. And hence, at that time, Rakshasa, who wished Sarvarthasiddhi to become king, found or considered as enemy His Highness Parvstaka of a blessed name who came in the way of his plans even to a greater extent than Chandragupta. Hence, if he might have been so dealt with by Rakshasa, Rakshasa cannot be clamed for it. For just your Highness should consider the fact that—

Turning friends into foes and foes into friends in accordance with the object to be achieved, Politics leads men to another life while they are alive without making them forget the past actions.

Hence Rakshasa should not be blamed as regards this; but should be retained in service till we acquire the kingdom of Nanda. Afterwards Your Highness can upon your own authoriry retain him or dismiss him.

Mal—Exactly so; you have judged the right way; for if you put the minister to death, people would be excited and thereby

our victory would be a doubtful thing, or rendered uncertain.

(entering)

Attendant—Victory to Your Highness. Sir, the police-officer Dirgharakcha begs to inform you—' Here we have caught hold of a man with a letter in his hand wishing to leave the camp without the passport. May Your Highness witness him personally.

Bhag—Well, let him come.

Atlendant—Yes, Sir, (exit).

(then enters Siddharthaka made captive and followed by an attendant).

Siddharthaka—? to himself).

We humbly bow to the fidelity to our master which is the mother to persons like us as it brings us round to merits, and makes us blind to faults.

Attendant—Sir, here is the man.

Bhag—(gesticulates that he sees him) Well, is he a stranger or a servant of somebody here ?

Siddharthaka—I am, to say the truth, the servant of His Excellency Rakshasa.

Bhag—Then why do you leave the camp without the passport ?

Sid—Well, Sir, I am hastened by the urgency of my business.

Bhag—What sort of pressing business is it that requires you to set aside (violate) the royal mendate ?

Mal—Friend Bhagurayana. Just take the letter from him.

Bhag—(taking it from Siddharthaka's hand and observing the seal.)

Well, my Prince ; this is the letter ; and the seal is marked with the name of Rakshasa.

Mal—Upon the letrer preserving the seal and let me see it.

(Bhaguryana does it; shows the letter.)

Mal—(reads)—" With complements, from a certain place, somebody informs some other person to a place according as it should be. By dismissing our rival (enemy) the truthful person (i.e. you) has given ample proof of

his straightforwardness. Now, the truthful one deserves to secure the affection (fidelity) of these our friends, with whom stipulations have already been made, by giving them hopes for contracting the treaty as already promised (by cheering them up after contracting the treaty as already promised.) These people, too, when obliged thus, are sure to stick to the benefactor. by destroying their support. I like only to remind you of this which is likely to be forgotten. Some of these desire to get the spoils of war and the army of the enemy ; while some desire to have his territory. We received the three sets of ornaments you kindly sent. Please acknowledge the receipt of something I am sending as customary present to accompany the letter. The oral communication should be heard (learnt) from this trustworthy man.

Mal—Bhagurayana, what sort of letter is this ?

Bhag—Whose is this letter, Siddharthaka ?

Sid—I don't know, Sir.

Bhag—You rogue, you bear the letter and do not know whose it is! Well, let alone every other thing. who is to receive the oral interpretation from you?

Sid—(gesticulates fear) you, Sir.

Bhag—What? we?

Sid—Arrested by you, I do not know what to say.

Bhag—You will know it presently. Bhasu raka, take him outside and scourge him till he confesses.

Attendant—As you order (goes away with him and re-enters) Sir, here is a casket marked with a seal that fell down from his armpit.

Bhag—(observing) This also bears the seal of Rakshasa.

Mal—Probably this is the customary accompanyment of the letter. Well, open this too keeping the seal intact and let me see it.

(Bhagurayana does it and shows)

Mal—(observing) Ah! This is the same ornament which I took off from my body and

sent to Rakshasa. Evidently the letter must have been written to Chandragupta.

Bhag—Sir, The doubt will just be removed. Well, let him be sourged again.

Attendant—Yes Sir. (goes out and re-enters with Siddharthaka) Here the man; when scourged, says that he would reveal it only to Your Highness.

Mal—All right then.

Sid—(falling at his feet) May Your Highness be pleased to vouch-safe me safety.

Mal—My good man. A dependent is always secure. Just tell me as it took place.

Std—May Your Highness hear. I am sent with this letter by the Excellency Rakshasa to Chandragupta.

Mal—I now wish to hear the oral message.

Sid—Well, Sir, I am thus ordered by His Excellency to say " These friends of mine the five kings are well disposed towards you. They are—Chitravarman the king of Kulutas Sinhanada the ruler of the city of Malaya, Pushkaraksha the king of Sindh and Meghanda

of Persia. The first mentioned three kings crave for Malayaketu's territory; the rest two crave for the elephants and treasure. So, just as by dismissing Chanakya, your honour gave me satisfaction, so also you should be pleased to satisfy their first demands." Thus runs the oral message.

Mal—(apart) How ! Chitravarman and others to conspire against me ! Oh, why ? this is the reason why they show uucommon love for Rakshasa. (aloud) Vijaya, I wish to see Rakshasa.

Pratihari—As Your Highness orders (exit)

(Then is discovered Rakshasa downcast with anxiety seated in his own house with attendants).

Rakshasa—(alone) To say the truth my mind is not free from misgivings as our army is swollen with Chandragupta's followers. For,

That army only is calculated to achieve success which is infalliable in achievlng the end which has got internal union, which sticks to its cause, and which is devoid of hostile ten-

dencies; while by, recourse to (reliance upon) an army whose efficiency is to be proved which is full of friend and foes and which is hostile to its cause, the leader is sure to be thwarted just as a disputaut (who is thwarted by relying upon a thing which itself is to be proved, which is common to (i. e. seen with) both the Sapaksha and which is not true to the Paksha. Cut is trimphant if he gets hold of a Sadhana or hetu which is sure to lead to the conclusion, which has got the Anvaya-vyapti, which exists in Sapaksha and which is never found in Vipaksha or, rather, I should not have any misgiving as it is full of those the cause of whose discontent are known to us and overtures with whom have already been made. (aloud) dear Priyamvadaka, speak to the kings the followers of His Highness on my behalf " Now every day we are approaching Kusumpura; so you should proceed on your march forming the army into division. The divisions should be thus:

The Khasa and Magadha troops in battle

array, should follow me to the front, the Gandhara troops should take care of the centre together with the Yavana chiefs; let the valiant Saka kings helped by the Chinese and the Hunas bring up the rear; and the rest, Kaututa and others, guard the Prince at every part of the way."

Priyamvadaka—Well, Sir. (exit).

(entering)

Pratihari—Victory to Your Excellency. Sir, His Highness desires to see you.

Rak—Well, stop a while; who is here at the door !

(entering)

Attendant—What are Your Excellency's orders ?

Rak—Well speak to Sakatdasa that as we have been invested with ornaments by His Highness in person it is not proper for us to have the pleasure of the company of His Highness without ornaments; and hence he should give one of the three ornaments recently purchased by us.

Attendant—Yes, Sir (goes out and re-enters) This is the ornament of Your Excellency.

Rak—(gesticulates ornamentation and gets up) well girl, show me the way to the Royal Presence.

Pratihari—This way, Sir.

Rak—(apart) A post of authority is indeed a source of great anxiety even to a man free from fault. For,

In the first place, the fear of the master enters into the heart of the servant class; while that of the persons round the master always acts upon their mind; and the position of those that occupy high places excites the malice of the wicked people: In short the condition of the persons that are risen high has always the fall as a natural thing to be expected.

(walking about)

Pratihari—Here is His Highness Sir. May Your Excellency approach him.

Rakshasa—(looking on)—Here is His

Highness. Here, he, having set his eye steady in all its parts on the forepart of the foot without comprehending anything particularly through the vacancy of store. supports with his hand his moonlike face which is bent low as if with the burden of the affairs of state difficult to be conducted.

(Approaching) Victory to Your Highness.

Mal—Well, Sir I salute you; take the seat.

(Rakshasa does according.)

Mal—Sir, we are rather uneasy to see you after a very long time.

Rak—Well, Your Excellency, as I was busy with the preparations for our advance, I am sorry I have laid myself open to this taunt from you.

Mal—I should like to know, Sir, how you have made the arrangements for our March.

Rak—I have thus ordered the dependent kings (recites).

Mal—(apart)—How? those princes to guard me who are ready to propitiate Chandragupta by (bringing about) my destruction! Well, Sir, is there anybody going to or coming from Kusumpura?

Rak—The purpose of going and coming is nearly at an end now. Within a few days we ourselves shall go there.

Mal—(apart)—I see what you mean (aloud) If so, then why has Your Excellency sent this man with a letter?

Rak—(looking at him) Oh, Siddharthaka! what is the matter my good Sir?

Sid—(with tears; gesticulating shame) Excuse me, Sir; I as I was beaten, I could not keep tbe secret.

Rak—I am not able to make out what sort of secret you mean.

Sid—I beg to say. Sir, as I was beaten... (saying this much stands quiet with face downcast with fear.

Mal—Bhagurayana, he would not confess

before his master through fear or shame; so you yourself speak to His Excellency.

Bhag—As Your Highness orders. Well; Your Excellency, he says that he was sent to Chandragupta by Your Excellency after you had given him this letter and a verbal message.

Rak—Well dear Siddharthaka, is it true?

Sid—(gesticulating fear) so I confessed when I was soundly scourged.

Rak—It's a lie evidently what indeed will a person not say when scourged or whipped?

Mal—Dear Bhagurayana, show the letter; as for the oral message this servant himself will tell it.

Bhag—Here is the letter, Sir.

Rak—(reading) well, Your Highness, it's a trick of the enemy.

Mal—Now here is the ornament sent by you as an accompanyment to the letter. Then how can it be the trick of the enemy.

Rak—(looking closely at the ornament)—

This had been sent to me by Your Highness as a present. I also gave it to Siddharthaka on a particular occasion of rejoining.

Bhag—Is he the suitable object deserving the charity of such an object especially an object presented as a favour or reward by His Highness after taking it off from his own body ?

Malay—It's also written that the verbal message should be learnt (lit heard) from this person.

Rak—Whence the verbal message, and to whom the verbal message to be sent ! The writing itself we disclaim.

Mal—Then whose is this seal ?

Rak—Shrewd persons can counterfeit the seals.

Bhag—Well, Your Highnees, what His Excellency says appears plausible. Friend Siddharthaka, who *wrote* the letter ?

(Siddharthaka looks at the face of Rakshasa and remains silent with downcast face.)

Bhag—My friend, Don't have a fresh beating again. Tell me.

Sid—By Sakatadasa, Sir.

Rak—If it be written by Sakatadasa, then it is as good as written by me.

Mal—Vijaya, I like to see Sakatadasa.

Prat As your Highness orders,

Bhag—(apart) Never indeed do the spies of His Reverence Chanakya say what they are not sure of. (aloud). Well, Sir, never would Sakatadasa admist before His Excellency that he wrote the letter. So let his hand writing be produced and the likeness of letters would decide the point.

Mal—Well, Vijaya, do it.

Prat—Well, the seal too ?

Mal—Bring both.

Prat—As your Honour orders. (goes out and re-enters) Here is a letter written by Sakatadasa and the seal too.

Mal—(gesticulates that he sees both) Well, Sir the letters agree.

Rak—(apart) the letters do agree. But they disagree at the same time as Sakata dasa is my friend. Is it that Sakatadasa—

Must have thought of his son and wife forgetting although the devotion to his master having become greedy of transitory running after wealth and not of imperishable fame ?

Or what doubt can there be ?

The ring is always sticking to his finger; Siddharthaka is his friend ; this writing on which the plot is based, is his own as indicated by the other handwriting ; Hence it is quite clear that Sakata having formed alliance with the enemy adept in effecting discard, must have actad in this ignoble manner having turned his back upon the allegiance to his master and wishing only to save his life.

Mal—(observing) Now Sir, is this one of the three ornaments which you acknowledged to have received from His Majesty ? (observing closely apart) How ! this ornament was previously worn by my sire ! (aloud) Sir ; whence did you get this ornament !

Rak—I got it having purchased it from merchants.

Mal—Vijaya, do you recognize this ornament ?

Prati—(looking minutely with tears) Well, Your Highness, how can I not recognize ? This was was formerly worn by His Majesty Parvata of a blessed name.

Mal—(With toars). Alas ! my sire !

These are the familiar ornaments, oh ornament to our race, which are worthy of thy person that had a great liking for ornaments and by which when decorated, your moonlike face was made to shine like the autumnal evening studied with stars.

Rak—(apart) How ! He says they were worn formerly by His Majesty Parvata ! undoubtedly they must be his (aloud) These too were sold to us by merchants instigated by Chanakya.

Mal—Sir, It does not seem proper that the ornaments worn formerly by my sire, and

especially in the possession of Chandragupta should be on sale of merchants. Or, It is quite proper.

We have been thought upon by you cruel by nature, as a fit price of these ornaments to be paid to Chandragupta who wants to sell them at a higher price with a good gain (profits.)

Rak—(apart) Oh ! how cleverly devised is this plot of the enemy !

For,

If I say the letter is not mine, it is not a proper reply as the seal ring is mine, If I say Sakata has broken friendship with me how can people believe in it ? As for the sale of ornaments, who would indeed believe it possible in the case of the supreme king Maurya ? Hence, in every respect, admission is better than any silly reply.

Mal—I inquire this now of your honour.

Rak—(with tears) Prince; inquire of one who has honour; we claim now no honour for us.

Mal—

That Maurya is the son of your master (who have should be served by you); while I am the son of your friend always ready to serve you. He gives you wealth there ; while here you are the person to give me wealth just as you choose. The post of prime-ministership though attended with honour, is properly speaking slavery there; while here you are your own master. (Hence I am at a loss to know) what greater desire for gain makes you ignoble.

Rak—Well Prince, you have given the decision no doubt by giving utterance to such unworthy things. Well ; you are not to blame (the same stanza that Maurya is———he repeats with the interchange of the pronouns 'I' and 'you.')

Mal—(pointing out to the letter and the casket of ornamonts; Now, what is this ?

Rak—(with tears.) The wanton play of fate. For,

This must be the fact, play of fate which baffles the attempts of men and by which, wretched as it is, were destroyed those rulers of the earth and appreciators of the worth of men—those kings—who, masters though they were, yet being possessed of gratitude and intellect, regarded us, out of affection, in no way different from their own sons though really we were in servitude which is only an object (seat) of contempt.

Mal—(angrily)—Why ! you yet keep it back ! Is it indeed the play of Fate and not of greed ? Oh you ignoble minister,

By you, ungrateful one, by employing the maid dangerous through strong poison she was possessed of, was murdered formerly by my sire entirely disposed to trust in you. And now, here you have just begun to sell us off to our own destruction as so much flesh to the enemy attaching a higher value, as you do, to the post of prime-ministership under the enemy.

Rak—(apart) This is now another pimple on the boil. (aloud shutting his years) Forbid it heaven ! God forbid ! I did not employ the poison-maid against Parvataka.

Mal—Who else then put my sire to death?

Rak—Fate should be asked.

Mal—(angrily) Fate should be asked? and not medicant Jivasiddhi ?

Rak—(apart)—How? Jivasiddhi too an emissary of the enemy also! my heart even is taken possession of by the enemy.

Mal—(angrily)—Bhasuraka, order Sekharasena : " Out of these five princes—Chitravarman of Kuluta, Sinhanada king of the Malayas Pashkaraksha of Kashmir, Sushena of Sindh and Meghanada of Persia—who, having formed alliance with Rakshas, have become prepared to propitiate Chandragupta by practising treason againstour person–the first three out ofthese should be taken to a deep pit and buried under the earth as they are covetous of my lands; while the remaining two who desire my elephants and army should be trampled to death under thefeet of the elephants.

Attend—Yes Sir (exit).

Mal—(angrily) Rakshasa, Rakshasa, I am not a treacherous monster. I am Malayaketu. So you may go and join hands with Chandragupta with all your heart. For, see,

Just as sin in case of the triad of the ends of existence, I am sufficient powerful enough to eradicate Vishnugupta and Maurya though they come to gether with you.

Bhag—Prince, don't delay now. Let our armies forces be ordered to besiege Kusumpura.

Let columns of dust, brought into existence by the stamping of the hoofs of the horses in our army, and cut off from their bases on the earth by the waters of rut, fall on the heads of the enemies, soiling (as they would do) the cheeks of the ladies of Bengal and Orisa overspread with fragrant pollen of Lodhra flowers and diminishing the darkness of their curly hair glistending like swarms of bees.

(Exit Malayaketu with attendants).

Rakshasa—(with anguish) Alas ! woe is me ! what a pity ! Those innocent princes too Chitravarman and others put to death ! Then how ! Rakshasa lives only for the destruction of his friends and not for that of his enemies ! What am I to do unfortunate as I am ?

Should I retire to the penance grove ? No; my mind that cherishes enmity would feel no relief in penance. Should I follow my masters ? So long as the enemy is living, such a thing is appreciated only in case of women. Or should I fall on the forces of my enemy with the sword as my companion ? This is not proper for my mind anxious to release Chandana-

dasa is sure to prevent me if it is not ungreateful.

ACT. VI.

(then enters Siddharthaka, adorned, in exultation).

Sid—Glory to Keshava, dark like cloud and the destroyer of Keshava Glory to Chandragupta the moon to the eye of the people., and Glory to the politics of His Reverence Chanakya which puts down the side of the enemy having secured everything by instruments of victory.

Let me in the first place see my friend Samiddharthaka who has been friend to me of a long standing (walks about and sees) Here is my friend Samiddharthaka coming over to this side. Well, I shall approach him.

(entering)

Samid—

Magnificence pains a man if he is separated from his friends who are always located in his heart who act as moon in times of trouble and who add to the pleasure at the time of festivities.

I recently heard that Siddharthaka has come here from the camp of Malayaketu. I shall seek him. (walks about looking) Here is Siddharthaka.

Sid—(approaching) How! Samiddharthaka ! Are you quite well my friend ?

(embraee each other).

Samid—How can I be happy since you have not come to my house though returned after a long stay abroad ?

Sid—Excuse me, my friend. As soon as I was seen back by His Reverence Chanakya I was thus ordered by him " Well, go Siddharthaka immediately and communicate this joyful intelligence to His Majesty Chandragupta". Then accordingly communicating it, and being favoured with a reward as you see by His Majesty, I have been just on the way to your house to see you.

Samid—My friend, If I may hear it, then tell me what agreeable news you communicated to Chandragupta of an affable (attractive person).

Sid—My friend, what ? Is there anything that should not be communicated to you ? Well, listen. As you know, that wretched foolish Malayaketu with his mind or intellect stupefied by the politics of Chanakya dismissed Rakshasa, and put to death the five principal princes, Chitravarman and others. Afterwards, when the kings, with the number of attend-

ants in the form of the remaining soldiers wild with fear, set out to their own territory in terror leaving the territory of the wretched Malayaketu with the conviction that the wicked fellow was rash, and when all the tributory kings were gloomy at heart, Bhadragupta &c. seized Malayaketu and made him captive.

Samid—My friend, It's reported among the people, that Bhadrabhata and others being disaffected with His Majesty Chandragupta, have joined Malayaketu. Then how is it that just as in the case of a drama composed by a bad dramatist there is one thing at the beginning and quite another one at the end ?

Sid—Friend, We should simply bow to the politics of Chanakya, the course of which is as inscrutable as that of fate.

Samid—Further,

Sid—Afterwards, with a choice army, His Reverence Chanakya sallied forth and attached the host of the barbarians together with the whole number of princes.

Samid—My friend but where did this take place ?

Sid—There, where

The elephant dark like clouds full of water, are moving about and roaring loudly

under the influence of excessively strong pride of rut ; and where horses appearing tremulous like waves through fear of the blows of lash or whips are coming together on hearing the sound of victory.

Samid—Friend, Let it alone for the present. Why His Reverence Chanakya again accepted the same post of the Prime minister though he had in that fashion resigned his office before the eyes of public.

Sid—You are really silly if you thus think of fathoming the deeds of Arya Chanakya the deeds which were not fathomed even by His Excellency Rakshasa.

Samid—Well, my friend, where is His Excellency Rakshasa now ?

Sid—When the tumult of battle was raging on furiously, he quitted the camp of Malayaketu and came over to this city of Pataliputra followed by a spy named Udumbara. All this has been duly reported to His Reverence Chanakya.

Samid—Well, after having left the city in that fashion with the determination to restore the kingdom of the Nandas, His Excelleney Rakshasa has after all again come to

this city of Pataliputra without gaining his object ?

Sid—Friend, me thinks, it is through (out of) his affection for Chandanadasa.

Samid—I fancy Chandanadasa would now be released.

Sid—How is the liberation of the unfortunate fellow possible ? He is indeed according to the order of His Reverence Chanakya to be taken by us both to the place of execution and put to death.

Samid—(with anger) why ? are there no other executioners with His Reverence Chanakya since we are employed to execute such cruel orders.

Sid—Friend, who indeed can gainsay the orders of His Reverence Chanakya, if he wishes to live longer in this world of mortals ? So, come over, let us, put on the disguise of Chandalas, and take Chandanadasa to the executive grounds. [exeunt both :

(Then enters a person with a rope in his hand.)

The Man—

Triumphant is the rope of the policy of His Reverence Chanakya, which is strong by the combination of six strings. (expedients), which has the noose formed at the end by a series of schemes and which is ever ready to entrap the enemy.

(Walking about and looking round). This is the spot described to me in front of His Reverence Chanakya by Udumbaraka when I am te see His Excellency Rakshasa in accordance with the orders of His Reverence Chanakya. (looking) How? His Excellency is coming over certainly to this very side with his head wrapped up in a piece of cloth. So, I shall just hide my person behind these trees in the garden, and see where he takes his seat. (walks about and stands.)

(Then enters Raksha as described with a sword).

Rak—(with tears) Alack a day! O dear! The harlot Fortune has gone over to another dynasty as if alarmed at the loss of her support; the multitude who are blind followers indeed have forsaken their loyalty and have followed in her train; the lead of

affairs has been given up even by close friends as they were unable to harvest the fruit of their bravery; what esle could they do? They were merely limbs without the head.

Besides,

Having abandoned her royal lord claiming the supreme king of the world and of noble descent, Sri taking advantage of a weak point has gone over to Vrishala (a man of low descent) as if she were an immodest harlot has become quite settled in him. What are we to do? Since our efforts though persistent, Fate is bent upon frustrating as if it were an enemy.

For by me,

Though my lord who did not deserve that kind of death, was gone to heaven, was espoused the cause of that Parvateshwara and done my best. After he was killed, I tried for his son; yet still failure was my lot. So, Fate not that Brahman is the enemy of Nanda dynasty.

O! the indiscrimination of the barbarian! For,

How would that Rakshasa, who serves his masters though destroyed down to the very seed or root, make common cause with the enemies of his masters as long as he is

not wounded ? Even this much was not seen by that barbarian whose mind was devoid of discriminatien. Or, rather, the intellect of a man struck down by Fate is entirely perverted.

So, even now, Rakshasa would perish in the hands of the enemy, but he would never make common cause with Chandragupta. Or, I would prefer the ignominy of being untrue to my word to the ignominy of being a dupe of the enemy's deceits. (looking around with tears). These are the very plots of ground in the vicinity of Kusumpura, the surface of which was sanctified by the frequent treadings of His Majesty. For here,

At this very spot, His Majesty sent showers of arrows to moving targets while his horse was in full speed to the amazement of the people after holding in the bit that was rendered loose in the act of his drawing out the arrows; in this line of parks he took his seat, and yonder he chatted with the kings. Now the same plots, behold in this way without His Majesty and the princes, pain me much (Now it pains me much to see the same plots without His Majesty and the princes).

But whether shall I go unfortunate wretch as I am (beholding) Well Here I see a dil-

pidated garden. Entering this I shall obtain the tidings of my friend from somebody.

The favourable or unfavourable vicissitudes fall to the lot of men without being expected in the least, For,

I, who formerly slowly issued out of the city as if I were a king, being surrounded by thousands of kings and being pointed out by the citizens with their fingers just in the same way in which the new moon is pointed out, have now to enter again in fear and quickly like a thief, the same dilapidated wretched garden of the same city all my efforts being completely failed.

Or, the very persons through whose favour I got all this are now no more. (gesticulates entering and looks rounds Oh, the unpleasant sight the dilapidated garden bears presents. For, here,

The mansion showing grand preparations is now in ruins like a dynasty of grand commencement. The lake is dried up like the heart of a good person pained by the distruction of his friends. The trees bear no fruit like political schemes influenced by a bad king ; and the ground is soiled by grass like the mind of a foolish person under the influence of crooked policy.

Moreover,

These serpents sighing heavily out of sympathy as it were for the sufferings of the familiar, are putting by means of pieces of their sloughs a bandage as it were to the wounds of the branches of trees that are hewn with sharp and huge axes and that are sending forth painful groans in the form of the wailings of the doves.

While these unfortunate
corrosion trees, manifesting prominently the internal parching of their body and shedding tears as it were in the form of the exudations from the bores made by insects seem to be on their way to the cremation ground being dark or gloomy on account of the loss of shade i. e. foliage and fallen into deep distress.

So I shall just take my seat for a moment on this broken slab of stone easily obtained in this unfavourable plight. (sitting down and listening) Oh, why is there the sound of rejoicing mixed with the sharp sound of drum and couch at such a time ? Here the sound stunning by its loudness the feeble passage of the ears of the hearers and appearing on account of its bigness to be absorbed and let out at once by the mansins, and being mixed with

the sharp sound of drum and conches is spread all around with curiosity as it were to measure the dimensions of the quarters.

(Thinking) Oh ! I see ! caused by the capture of Malayaketu, the sound indicates additional joy to the royal family (with jealousy)—Oh, I mean the Maurya family.) with tears) also ! Oh pity !

I was made to hear, first the report of the success of the enemy ; then after having been brought here I was obliged to witness it and now this seems to be the effort of Fate to make me experience the same.

Man—He has taken his seat. I shall just execute the order of His Reverence Channkya. (Pretends he does not see Rakshasa and fastens the rope round his neck while Rakshasa is beholhing.)

Rak—(looking up) Oh ! The unfortnnate fellow as miserable as myself, seem to struggle himself. Well, I shall ask him what are you doing my dear Sir ?

Man—(with tears) my good sir, the same thing which an unfortuuate person like us likes to do when distressed by the destruction of his dear friend.

Rak—(apart) I have already seen that the fellow is as miserable as myself (aloud)

Oh, my friend in the school of misfortune, If it not be a secret and very heavy I should like to hear your story.

Man—My friend, its not a secret, nor, very heavy; I cannot brook, distressed as I am at heart by the destruction of my friend, even so much delay in death.

Rak—(with sigh apart) Alas! we are certainly put to shame by this man since we are so indifferent to the calamity of our friend (aloud). Dear friend, if it be neither a secret nor very heavy I should like to know it.

Man—Oh you press me too much. What help? I shall tell you. There is in this city a jewel-merchant by name Vishudasa.

Rak (apart)—Oh! Vishundas is the friend to Chandanadasa. (aloud) what of him?

Man—He is my dear friend.

Rak—(joyfully, apart) Oh, he says dear friend. The interrelation is very close. Begone dull care! He is sure to know the account of Chandanadasa. (aloud) What of him?

Man—Now, having given away his property ornaments &c he has gone out of the city with the desire to consign himself to flames. I also have come to this old garden with the desire to put an end to my life by

hanging myself before I come to learn his sad end.

Rak—Dear friend; what's the cause of your friend's entering fire ?

Is he attacked by great diseases that no medicine can cure ?

Man—Not at all.

Rak—Then is he turned out through royal displeasure which is almost similar to fire or poison ?

Man—God forbid ! forbid it heaven ! In the territory of Chandragupta, there cannot be a wicked action.

Rak—Then tell me whether he wanted too woo a woman who was out of his reach ?

Man—(shutting his ears) Heaven forbid ! He is not the man for such immodest deeds.

Rak—Or, is there any death of his friend as of yours which he cannt remedy ?

Man—Exactly so, Sir.

Rak—(with emotion-apart). For sooth, my heart is trembling, full of love as it is for my friend when I hear that the cause of Vishnudas as entering fire is the destruction of his friend Chandandasa. (aloud) I should like to hear in detail the account of

his destruction as well as the noble career of one determined to die out of affection for a dear friend.

Man—Illfated as I am, I cannot brook further delay to my death,

Rak—My good Sir. Relate the story worth-hearing.

Man—What help? What can I do? Here I shall relate. Be you attentive, good Sir.

Rak—I am perfect attention, my good Sir.

Man—You know, there is a jewel-merchant Chandandasa in this city.

Rak—(with grief apart) Oh! Thus is opened by Fate the door to initiate us into grief. Be firm, my heart. You have to hear something more heavy. (aloud) good Sir, he is reported a good man and affectionate friend. Well, what of him?

Man—He is the friend to Vishnudasa.

Rak—(apart) Here is the blow of the thunderbolt of grief quite near.

Man—Then Vishnudasa, in a manner befitting his friendship, begged of Chandragupta.

Rak—Tell me what he begged of him.

Man—Thus Sir :—" Sir, I have got wealth

sufficient to maintain my family. So receiving it for ransom, you may kindly release my dear friend Chandanadasa.

Rak—(apart) well-done, my Vishnudasa, well done. Oh! I am glad, you have given a proof of your friendship. For,

That wealth of yours indeed is wealth in the true sense of the word though you are a Bania, since you are prepared to cast off as an evil that wealth which is dear to everybody and for which sons kill father and fathers kill sons as if they were enemies, and for which friends forsake their regard for friends (aloud) well. my good sir, then what did Maryura do when thus addressed ?

Man—Sir, then Chandragupta thus addressed by Vishnugupta answered the merchant Vishnudasa thus :—"I have not imprisoned Chandandasa for the sake of wealth but because from various sources I knew that he concealed the members of the family of His Excellency Rakshasa did not deliver them up though repeatedly asked. So, if he delivers them up, than he may get release ; otherwise he has the penalty of death. With these words Chandandasa was ordered to be taken to the execution ground. Then, the merchant Vishnudasa left the city with the determina-

tion to enter fire before he would learn the sad fate of Chandanadasa. I too have come to this dilapidated garden with the determination to put myself to death by struggling before I learn the sad lot of Vishnudasa.

Rak—My friend. I hope Chandanadasa is not killed.

Man—Today he is to be executed. It's reported that even now he is again and again requested to deliver up the members of the household of Rakshasa and he does not deliver them up certainly through his regard for his friend. So this is the reason why I do not like to cause delay to my death.

Rak—(joyfully-apart). Well done, my friend, Chandanadasa, well-done ! You have stored up, good friend, once for all even without your friend that glory or fame like that of Sibi which had its origin in the protection of those who sought refuge from you.

(Aloud) Well, good Sir, go now and quickly prevent him from entering fire. I shall also release Chandandasa from (the jaws of) Death.

Man—Now, by what remedy do you mean to save Chandanadasa from death ?

Rak—(drawing his sword) certainly by

this sword, my great friend in my enterprise. Look,

This my sword, which is similar in colour to sky overcast with clouds full of water, which has entered into friendship with my hand as if it were thrilled with joy at the prospect of battle and the strength of which on account of its excellent temper is seen by my enemies as put to test on the touch-stone of battle, now urges me to a daring act helpless as I am on account of the affection for my friend.

Man—Revered, I am at a loss to know definitely whether I bohold fortunately in front of me the feet of His illustrious Excellency Rakshasa of a good name.

Rak—get up, my friend, get up. Don't waste time. Say to Vishnudasa that Rakshasa here, is saving Chandanadasa from death (repeats the stanza, draws the sword and walks about).

Man—I request you to favour me by enabling me to clear my doubt.

Rak—I am that wretched Rakshasa truly so called and of inauspicious name, who sustained the loss of my master and became the cause to the calamity to my enemy.

Man—(joyfully falls again at his feet)

O joy ! I congratulate myself on beholding you. Excuse me if I just tell you—some days ago, in this city, the noble Sakatadasa was ordered by Chandragupta to be taken to the place of execution. But he was rescued and taken away to a distant region by somebody from the place of excution. Then the wretched Chandragupta quenched by putting the executioners to death the fire of his wrath inflamed against the respected Sakatadasa at the thought how such a piece of carelessness would have been committed. Since then, if the executioners see by their side or in front, an unseen man with a weapon, then in order to save their own life very promptly put the victim to death on the spot of the execution. Thus if Your Excellency goes with a weapon, the death of the merchant Chandandasa would be hastened. " (exit).

Rak—(apart) Inscrutable is the nature of the policy of the Chap Chanakya For,

If Sakata was really brought to me with the approval of the enemy, then why were the executioners put to death in the Vehemence of anger ? Now, if he was not so, then how could he (Sakata) think of that wretched deed (forgery). My mind mounted as it is on the wings of logic with these thoughts

does not come to a definite conclusion.
(thinking)—

This is not the proper time for sword when the executioners have already been slain. Politics would manifest its fruit in course of time; of what avail is it now?

Indifference is not proper when my dear friend has incurred this dire calamity brought on by me. I know what to do: I must offer my own body as ransom.

(exeunt all—

ACT VII.

(Then enters a Chandala)

Chandala—Avaunt! avaunt! get you gone!! go your way! If you wish that your life, prosperity, family and wife should be safe, then avoid the dangerous thought of treason to the king at a great distance.
Besides,

If something unwholesome is tried (i. e. swallowed up) the man alone who does it has to suffer from a disease or death; but if he practises treason against a king, the whole family is destroyed.

If you don't believe this, then behold with your own eyes this merchant Chandanadasa acting treacherously against the king and as a consequence who is being taken away to the scaffold together with his wife and son. (gesticulates he hears something) my good Sirs, what say ye ? You say " there is a way to his release. " There is, Sir, only if he submits the members of the family of His Excellency Rakshasa. (again hears from the sky) what do you say—" Such an affectionate person as he is to those who seek refuge, he would not do such an ignoble deed, for the sake of his mere life " If you say this then be sure of a good fate for him; what have you to do by thinking of a remedy now ?

(Then enters Chandanadasa, dressed for execution and following another Chandala, with the stake upon his shoulder and followed by his wife and son).

Chandanadasa—(with tears) Alas ! woe is me ! We must resign entirely to the will of death since persons like ourselves who are always afraid of the loss of rectitude have to die the death between the indifferent and the others. For we see,

What an earnest desire there is in the case of hunters to kill the innocent deer that

subsists on grass and leaves aside flesh through fear of death !

(looking around) my dear friend Vishnudasa, How ? you don't give me even an answer ? Or I may say, rare certainly are those persons even who can stand within our sight on such an occasion.

(with tears)—Here these my dear friends with faces downcast with grief who seem to offer co funeral waters to us by the shedding of tears and who have been made to return somehow, are yet following me with their eyes heavy with tears. (walks about)

Chandala—Dear Chandanadasa, you have arrived now at this place of execution. So dismiss your retinue.

Chandanadasa—My dear, return now with the boy. It is not proper to follow further.

Wife—You are set out on a journey to the next world and not to foreign lands.

Chand—Dear wife, the fate I meet is for having done my duty to a friend and not on account of any defect of mine. So don't give way to grief.

Wife—If so sir, then this is not the time for the members of the family to return.

Chand—Now what do you mean ? What have you resolved ?

Wife—Namely that I would oblige my soul by following my lord's feet in death.

Chand—It's a bad resolve my dear. Here our boy who is not yet familiar with the ways of the world is to be looked after.

Wife—May gods, that would be pleased by our behaviour, take care of him My dear boy, fall at the feet ot thy sire for the last time.

Boy—(falling at the feet) Father what have I to do now deprived of you ?

Chand—My dear boy, you should dwell where Chanakya is not.

Chandala—Well, Sir,the stake is planted. Be prepared.

Wife—Oh save me ! save me !

Chandan—What are you crying for, my dear ? Gods are sure to take pity upon the sad relatives of those that go to heaven. And besides, my end is due to the duty done to my friends and not due to any improper deed. Then why do you weep when you are to rejoice ?

First Chandala—Oh Bilwapatra, take hold of Chandanadasa ; the relatives would go away of their own accord.

Second Chandala—Oh Vajraloman, Here I seize him.

Chandanadasa—Wait for a moment, I shall just console my child. (smells his forehead) my boy, Death is sure to overtake everybody ; but I am courting it after carrying out the service to my friend.

Boy—Papa, what ? should this be spoken? This is but our family vow.

Chandala—Oh, just take him.

Wife—(beating in bosom) Sir, save me ! save me !

(Entering by throwing off the curtain.)

Rak—Don't be afraid, lady. Oh ye, hangmen, don't kill Chandanadasa.

Let this victim's garland, the road to the world of death, be tied round the neck of me who formerly saw the fall of my master's family as if it were the family of the enemy, kept quite at ease as on a festive occasion at the calamity to my friends and who holds his life dear to him, though it has been made subject to ignominy and though it causes your death.

Chandana—(looking up with tears). What's this, Sir,

Rak—Nothing but a mere imitation of a portion of your noble feat.

Chand—Sir, what have you done this whole frustrating the whole matter which required so much effort on my part.

Rak—My friend, I secured nothing but self interest. Don't blame me. Well, dear friend, inform the wicked Chanakya.

Chand—What, Sir?

Rak—Here am I for whose (Rakshasa's) sake, this person (viz. Chandanadasa) became your enemy though worthy of respect as he, requiring fame by saving at the cost of his own life, that of another in this Iron-age Kali when the tastes of the people have become depraved, threw into the back ground the fame of Sibi, and eclipsed by the purity of soul and by good deeds, even the achievements of the Buddhists.

First Executioner—Oh Bilwapatraka, you sit for a while with Chandanadasa under the shade of this tree in the cremation ground, while I inform Chanakya that His Excellency Rakshasa is seized.

Second—O Vajraloman, well, go. (exit with Chandanadasa accompanied by his son and wife).

First—This way, Your Excellency—(walks about with Rakshasa) Is there anybody here? well, somebody should inform Chanakya the

thunderbolt to the mountain of Nanda dynasty and the founder of the Maurya dynasty—

Rak—(apart) alas! Even this I am to hear!

Chand—that here is seized His Excellency Rakshasa the operations of whose inteilect are entirely thwarted by the policy of His Reverence.

(Then enter Chanakya, with his person wrapped in a mantle and with face alone visible)

Chanakya—My good Sir, tell me, tell me,

Who has tied down, by the knot of his garment, fire tawny by the number of its mighty flames? Who has brought about so suddenly the stillness of the ever flowing wind by meshes? Who has put into cage, the lion whose mane is scented with the rut of elephants? Who has forded with his arms the terrific ocean full of various crocodiles and sharks.

Chandala—By Your Reverence, whose intellects skilled in politics.

Chanakya—Oh! No; don't say so; Rather say "by Fate, the foe to the dynasty of the Nandas?

Rak—(apart) is this Kantilya really a wicked man or a magnanimous person ? (I don't know what to say)

He is the source of all sciences as the ocean is of all jewels.

We are not pleased with his merits only because we are jealous.

Chanakya—(looking ; with joy, apart) Oh ! here is His Excellency.

Rakshasa—By this magnanimous person, is long troubled the army of Chandragupta and my intellect by heavy troubles of plans causing protracted wakefulness.

Chanakya—(removing the armour and approaching) Here, Your Excellency Rakshasa Vishnugupta pays you his homage.

Rakshasa—(apart) " Your Excellency " this epithet is certainly humiliating now. (aloud) you don't deserve to touch me as I am polluted by the touch of Chandalas.

Chanakya—These are not Chandalas, Your Excellency.

This here is the royal servant Siddharthaka whom you have already seen. The second too is also a royal attendant by name Samiddharthaka. The innocent Sakatadasa too was made to write that forged letter by me without his knowledge of doing so.

Rak—(apart) I am glad that the misgiving with respect to Sakatadasa is removed.

Chanakya—Why say more? I shall thus summarize :—

The servants Bhadrabhata and others; that sort of letter, that Siddharthka, that triad of ornaments, and that Bhadauta reported to be your friend, that man too in the dilapidated garden, that sort of trouble caused to that merchant—everything is—(stops and gesteculates modesty) nothing but my political devices to bring about thy union with Vrishala, so here Vrishala wishes to see you.

Rak—(apart) what help? I must see him.

(then enter the king surrounded by the retinue.)

King—I am really ashmed to see the whole hostile host overthrown by His Reverence without a conflict. For, in my case,

The vow of resting in the quivers of the arrows with faces bent down as if through grief that was caused by their being required as ill-luck would have it to go over to the enemy though they had got the fruit; does not please them.

Or rather,

A person, though his bow be without a string, is on the earth able to conquer one who deserves to be conquered ; when in his case as in mine his perceptors are vigilant and attend to all the affairs of state though he himself may be sleeping.

(Approaching Chanakya) Sir Chandragupta pays his homage.

Chanakya—All your desires are fulfilled. So better pay your homage to His Excellency the Prime minister.

Rakshasa—The relationship is established by him.

Chanakya—(approaching the king) Here is His Excellency Rakshasa. Please, salute him.

King—(approaching Rakshasa) Sir Chandragupta salutes you.

Rak—(looking up alone) Oh ; Chandragupta. Here he who, when only a child, had his rise quite anticipated by the people and has now gradually obtained sovereignty just as the elephant gets the leadership of the herd. (aloud). Victory to you, oh, king.

King—Sir,

Just think what in the world has not been conquered by me when his honour and your honour are wide awake to the use of the six expedients.

Rak - (alone)—The people of Kautilya refers to me as if he were my servant. Or rather, it's the modesty of Chandragupta which is thought otherwise by the feeling of jealousy in me. In every way, its quite proper that Chanakya has been victorious. For,

Even a dull pated minister is sure to rise to an exalted position if he gets a fit person (king) who is aspiring ; while a minister though of pure schemes is sure to fall like a tree on the back deprived of support when coupled with an unworthy person.

Chanakya—Well, Your Excellency, do you wish that Chandandasa should live.

Rak—What doubt Vishnugupta.

Chanakya—Minister Rakshasa, there is ground for doubt since you favour without accepting the weapon (of ministership) so if you really wish him live accept this weapon.

Rak—Don't say so Vrishala, we are unfit, to do this unfit especisllly to accept the weapon previously accepted by you.

Chanakya—What is the use of saying now that I am fit and you are unfit. For,

Look here o' talented one at these elephants that have their backbones swollen on account of the constant caparison through fear of the greatness of your power that breaks down the

pride of the haughty enemies and that are deprived of the pleasures at will like torth, satlng sporting flrinking and sleeping together with the horses which are always bridled, ematiated and harnessed.

Or, why say more ? It's settled that Chandanadasa's life won't be saved unless you accept the ministerial weapon.

Rak—(apart)

Loyalty to Nanda dynasty appeals to my heart; but I am a servant of his enemies; the trees that grew when watered by myself are all cut up. The ministereal weapon is to be wielded for the sake of saving my own friend. In short, courses of action reduce even fate to subjection.

(aloud) Vishnugupta, I am completely submissive to the affection for my friend which causes me to do everything. What help ?

Here I am quite humbled down.

Chanakya—(joyfully) Vrishala, Vrishala You are now favoured by His Excellency Rak-

shasa. You are certainly to be congratulated.

King—All this that Chandragupta is experiencing is nothing but your favour.

(entering)

Man—Victory to your Reverence. Here is waiting at door, Malayàketu with his hands and feet fettered by Bhadrabhata, Bhagurayana and others. Further than this is at the disposal of Your Reverence.

Chanakya—My good Sir, report this to His Excellency Rakshasa. He now knows what to do.

Rak—(apart) enslaving me first, Kantilya now causes me to give the order. What help! (aloud) King Chandragupta, You know already that we were under Malayaketu for some time, so let his life be spared.

(The king looks at the face of Chanakya)

Chaaakya—It's the first request of His Excellency Rakshasa. Let it be honoured. (to the man) Well, good Sir, let Bhadrabhata and others be ordered in my name " At the request of His Excellency Rakshasa Chandra-

gupta grants Malayaketu his territory). You should return after he is established on the throne.

Man—(as Your Reverence orders)
(walks about)

Chanakya—My good sir, wait, wait for a while. Besides you should order the superintendent of the gaol—"Chandragupta well pleased at the acquisition of Rakshasa, orders that the merchant Chandanadasa should be made the principal merchant of the cities on the earth or that the bonds of all excepting those of the war horses and elephants be removed." Or, rather; When His Excellency Rakshasa is at the helm of affairs what work is there for us?

Let the bonds of all except those of horses and elephants be removed; the knot of my hair alone is now to be tied as I have fulfilled my vow.

Man—As Your Reverence orders. (exit)

Chanakya—Now, king Chandragupta Minister Rakshasa. Speak now what further favour you crave from me now.

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King—What ? is there anything further than this ?

Friendship is formed with Rakshasa, we are established on the throne. All the Nandas are eradicted. What further remains to be done?

Rakshasa—Still let this be as the word of Bharata.

Let the king Chandragupta whose servants and brethren are rich protect the earth for long time—the king, to whose tusk the earth resorted as it was involved in the general deluge when he assumed the boar incarnation fit for the purpose of protection and on the arms of whom, a representative of the Almighty in Royal Form. She now leans being harassed by the Mlechchas.—

[exeunt omnes.]